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Mercury Rev release the excellent Little Rhymes to coincide with their summer festival appearances. Taken from the sublime All Is Dream album, the single is available on 2xCD and DVD featuring a cover of John Cale's I Keep A Close Watch and Streets Of Laredo, best known as one of Marty Robbins' Gun Fighter Ballads. Additional tracks also include Chains (String Mix) and Observatory Crest, while the DVD includes footage of the band's own Catskill Mountain tour.

"Marvellous." NME

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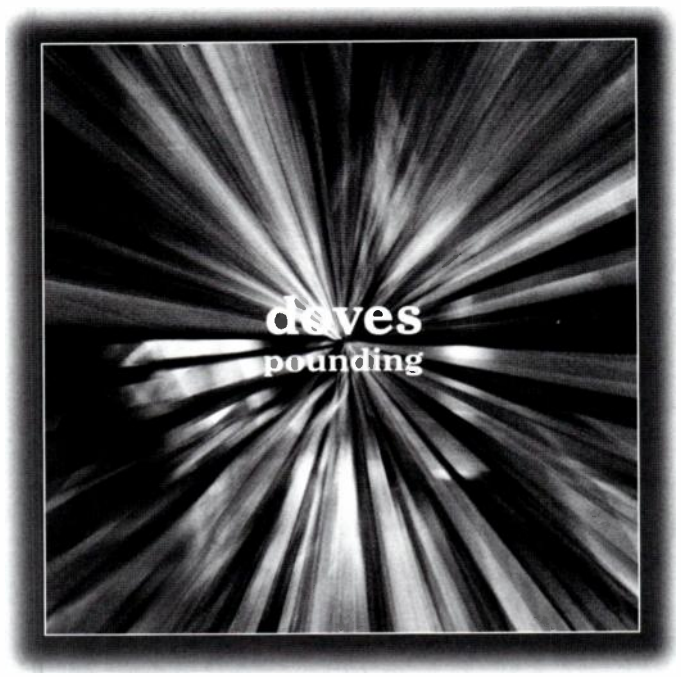

Doves - Pounding

Doves release the second single from their No.1 album The Last Broadcast. Available on enhanced CD, DVD and 10" vinyl, the eCD features two brand new tracks, Far From Grace and Northenden whilst the DVD and 10" vinyl include two exclusive new remixes, M62 Song remixed by Four Tet and a Soulsavers remix of Satellites.

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LIAM: APPLETONS' DEBUT IS 'F—ING GREAT'

Sister act: Natalie (left) and Nicole will now record as Appleton

LIAM GALLAGHER, THAT IS. BUT LIAM HOWLETT'S A FAN, TOO

Ex-All Saint **Nicole Appleton** has spoken exclusively to *NME* about how life with **Liam Gallagher** has inspired her new album. And her sister **Natalie Appleton** has admitted that her husband, the **Prodigy's Liam Howlett**, is the girls' biggest fan.

"Liam loves it and he's really proud of me," Natalie told *NME*. "He'll hear something and he'll have an idea. He's very proud of us. He's our biggest fan."

After the bitter break-up with Shaznay Lewis and Mel Blatt last year, the sisters return in September as Appleton with a debut single, 'Fantasy'.

The album 'Aloud' follows in November. Song titles include 'MWA (Mystic Wisdom Of The Ancients)', 'Long Long Road', 'Ring-A-Ding-Ding', 'The Day Before', 'Don't Worry', 'All Grown Up' (the one Nicole Appleton-penned song), 'Hallelujah', 'Waiting For Your Love', 'Supernaturally' and '5am'.

Natalie Appleton, who's co-written much of the album, told *NME*: "'Fantasy' is pop with an edge. We actually got sent that single just before we left All Saints. It was one of the first things we recorded."

The sisters say they have no plans to collaborate with their partners, but they do play them their music.

"It's great having two of the best ears in pop or rock giving us advice," said Nicole.

Asked about Liam Gallagher's input, Nicole explained: "He just says it's fucking great. The only advice he gives me is that I have to hold my head up high and fuck everybody else."

Comparing Appleton with All Saints, Natalie said: "Everything's better. We're able to express ourselves the way we want to. All Saints was so long ago. It's like an old relationship."

She added: "I've no idea if Shaznay's heard it *('Fantasy')*. I'm not really bothered what she thinks. I wish her well. We all gave Shaznay credit for her writing. We didn't mind her getting the credit, it's just that we were put down all the time. That didn't seem fair."

The sisters have also written a book called *Together*, which will be published in the autumn.

"The book is amazing, it's such a big eye-opener to everybody who wants to get involved in the business," said Natalie. "When I look back it's laughable to think how we let people manipulate us. There is a specific period that is pretty dark, but I can't speak about that right now."

She added: "Liam said it was brilliant; he takes his hat off to me for being so honest."

Asked if Liam Gallagher was 'intense' to live with, Nicole told *NME*: "Hmm, yeah he is. But I wouldn't want someone too easy to live with, I like a little bit of edge. He certainly has a bit of edge. We fight over the stereo, everything. We agree on the stuff we won't play. *You* know what he doesn't like. I don't think we'd play any Robbie Williams."

Asked about 'Heathen Chemistry' and the Liam-penned 'Songbird' written about her, Nicole simply said: "I love it."

Of the Finsbury Park shows, she said: "It was amazing. Gene *(Liam and Nicole's son)* had his first birthday party backstage. He had a huge marquee with a bouncy castle. All the band's kids came and it was amazing. He went to a festival for his first birthday. Because Liam was working obviously, we couldn't have a party at home, so Liam and Noel were like, 'Why don't you have it here?' It was lovely."

Speaking about live plans, Nicole said: "I'd love to support Oasis. I don't know how the fans would take us, though. I feel sorry for any band that supports Oasis, I really do."

Asked if marriage to Liam was on the cards, Nicole revealed: "Yes, of course, but not any time soon. When the time is right."

The Appletons' single, 'Fantasy', is released on Polydor on September 2.

"I've no idea if Shaznay's heard it. I'm not really bothered what she thinks" Natalie Appleton

Mr & Mrs Howlett, aka Liam and Natalie

Nicole and Liam... owner of some of "the best ears in pop"

PHOTOGRAPHY: ALL ACTION

Are Radio 1 snubbing The Vines?

IF SO, PERHAPS YOU'D LIKE TO TELL THE NATION'S FAVOURITE THE ERROR OF THEIR WAYS...

They've had two Top 40 singles, have appeared on *Top Of The Pops* and *CD:UK* and now boast a hit album with their debut, 'Highly Evolved'. Strangely, though, **The Vines** still can't get on the Radio 1 playlist.

While bands such as The Strokes and The Hives have made it on to the schedule – seen as an important sign of a band's popularity, a crucial step to cementing their future success and a guarantee of several daytime plays a week – The Vines have so far missed out. 'Highly Evolved' and 'Get Free' have been played on specialist shows like Steve Lamacq's *Evening Session*, while Jo Whiley and Mark Radcliffe have been allowed 'free plays' of The Vines on their daytime shows, but both singles were rejected by the panel that presides every week over the choice of the playlist. The reason rumoured, although no-one at Radio 1 will comment, is that the panel found the singles "too hard".

Robin Turner, A&R man at the band's label Heavenly, told *NME*: "I think the speed it all went off was quite shocking to all of us. We delivered two really hard records to Radio 1 in 'Highly Evolved' and 'Get Free' and they just weren't playlisted. Luckily Steve Lamacq has been incredibly supportive."

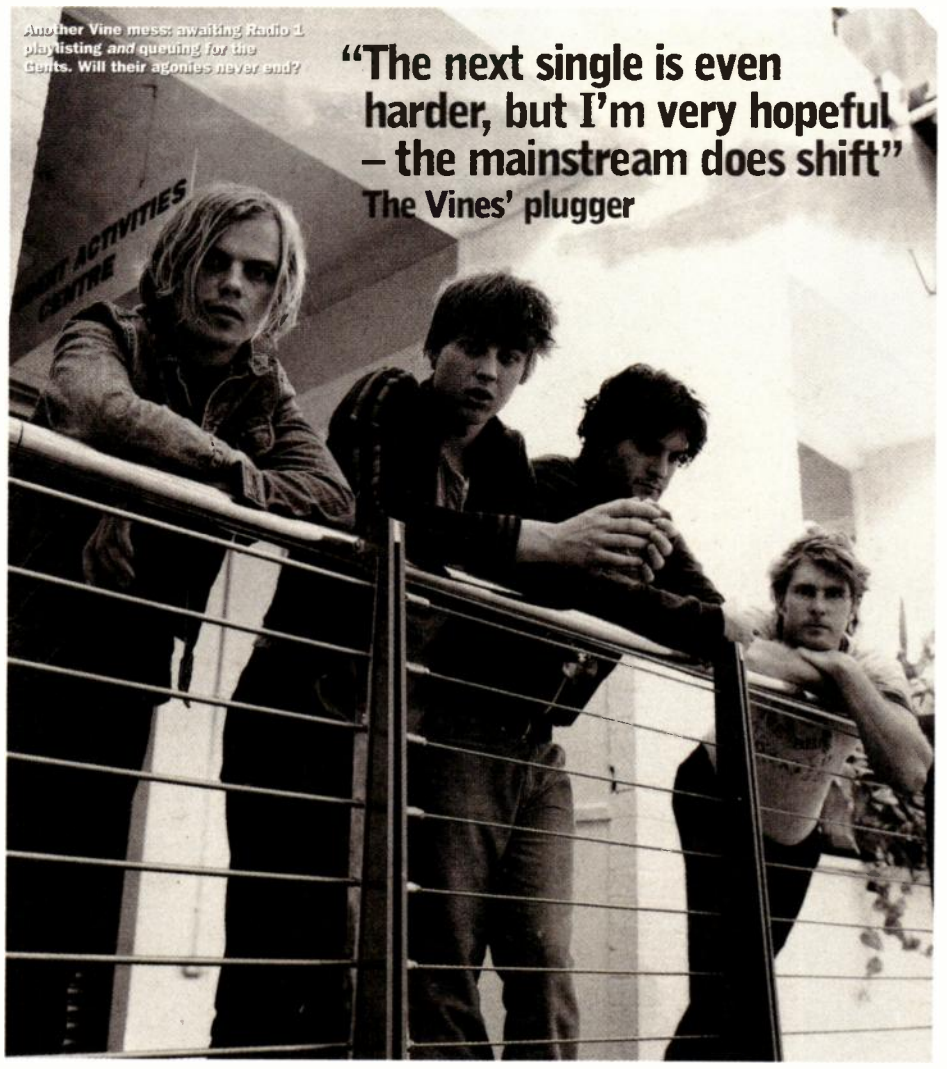
He added: "Radio 1 have made positive noises about the band's next, 'Outtathaway!', and I'm hoping for the playlist 'cos when it gets on there, I think that's when it will go massive."

The Vines' radio plugger at EMI, Tina Skinner, told *NME*: "We have had a lot of support from Radio 1. The irony is that the next single is even harder, but the mainstream does shift. I hope 'Outtathaway!' makes the playlist – I'm very hopeful. It would be fantastic. I do know there is a view out there that The Vines have been snubbed by Radio 1, but I know Alex Jones-Donnelly *(Radio 1 playlist supremo)* has been very receptive to the band."

Sarita Jagpal, Radio 1's music executive, told *NME*: "The Vines are a new and exciting band, they are being supported by Radio 1 and will continue to be supported. Lamacq has been championing them and they have been getting daytime play. We debate all the records that come up for the playlist. It's just a matter of when it's the right time to make the crossover to the playlist."

Jagpal added that listeners' demands for singles to be played would be taken into account if a song is not on the playlist. "We always take into consideration the emails and comments on the messageboard," she told *NME*.

So if you want 'Outtathaway!' on daytime Radio 1, feel free to phone 08700 100 100, text them on 07764 100 100 or email at *(DJ's first name).(DJ's surname)@bbc.co.uk*.



Another Vine mess: awaiting Radio 1 playlisting *and* queuing for the Gents. Will their agonies never end?

UK TOP 40 SINGLES

THE OFFICIAL UKSINGLES CHART

–	1	ANYONE OF US (STUPID MISTAKE)	GARETH GATES (S)
1	2	A LITTLE LESS CONVERSATION	ELVIS VS JXL (RCA)
2	3	THE LOGICAL SONG	SCOOTER (SHEFFIELD TUNES)
10	4	I'M GONNA BE ALRIGHT	JENNIFER LOPEZ (EPIC)
8	5	BY THE WAY	RED HOT CHILI PEPPERS (WARNER BROS)
3	6	WHEREVER YOU WILL GO	CALLING (RCA)
4	7	HOT IN HERRE	NELLY (UNIVERSAL)
5	8	WHEN YOU LOOK AT ME	CHRISTINA MILIAN (DEF SOUL)
6	9	HERO	CHAD KROEGER FT JOSEY SCOTT (ROADRUNNER)
–	10	FOOLISH	ASHANTI (MURDER INC/MERCURY)
9	11	WITHOUT ME	EMINEM (INTERSCOPE)
–	12	HERE I AM	BRYAN ADAMS (AM)
13	13	BABY'S GOT A TEMPER	PRODIGY (XL RECORDINGS)
12	14	JUST A LITTLE	LIBERTY X (V2)
11	15	TELL IT TO MY HEART	KELLY LLORENNA (ALL AROUND THE WORLD)
25	16	JUST A LITTLE GIRL	AMY STUDT (POLYDOR)
7	17	STOP CRYING YOUR HEART OUT	OASIS (BIG BROTHER)
15	18	IF TOMORROW NEVER COMES	RONAN KEATING (POLYDOR)
29	19	MOVE IT LIKE THIS	BAHA MEN (EMI/S-CURVE)
17	20	GET OVER YOU/MOVE THIS MOUNTAIN	SOPHIE ELLIS-BEXTOR (POLYDOR)
–	21	IT JUST WON'T DO	TIM DELUXE FT SAM OBERNIK (UNDERWATER)
14	22	ROLL ON/THIS IS HOW WE DO IT	MIS-TEEQ (INFERNO/TELSTAR)
–	23	STRANGE RELATIONSHIP	DARREN HAYES (COLUMBIA)
–	24	FOREVER	DEE DEE (INCENTIVE)
18	25	TWO WRONGS	WYCLEF JEAN FT CLAUDETTE ORTIZ (COLUMBIA)
19	26	IT'S OK	ATOMIC KITTEN (INNOCENT)
16	27	LOVE AT FIRST SIGHT	KYLIE MINOGUE (PARLOPHONE)
20	28	AMERICAN ENGLISH	IDLEWILD (PARLOPHONE)
23	29	ESCAPE	ENRIQUE IGLESIAS (INTERSCOPE)
21	30	LIGHT MY FIRE	WILL YOUNG (S)
38	31	FLORRIDANCE	BILL & BEN (BBC MUSIC)
24	32	KISS KISS	HOLLY VALANCE (LONDON)
–	33	LK (CAROLINA CAROL BELA)	DJ MARKIE & XRS FT STAMINA MC (V RECORDINGS)
–	34	BJ H & CLAIRE (WEA)	
22	35	FULL MOON	BRANDY (ATLANTIC)
–	36	BOP BOP BABY	WESTLIFE (S)
27	37	BLURRY	PUDDLE OF MUDD (GEFFEN)
–	38	EMERGE	FISCHERSPOONER (MINISTRY OF SOUND)
33	39	SOMETHING INSIDE (SO STRONG)	RIK WALLER (LIBERTY)
–	40	RECKLESS GIRL	BEGINERZ (CHEEKY)

UK TOP 40 ALBUMS

THE OFFICIAL UKALBUMS CHART

1	1	HEATHEN CHEMISTRY	OASIS (BIG BROTHER)
–	2	BY THE WAY	RED HOT CHILI PEPPERS (WARNERS)
8	3	NELLYVILLE	NELLY (UNIVERSAL)
2	4	THE EMINEM SHOW	EMINEM (INTERSCOPE)
4	5	GREATEST HITS I, II & III	QUEEN (PARLOPHONE)
3	6	READ MY LIPS	SOPHIE ELLIS-BEXTOR (POLYDOR)
10	7	ESCAPE	ENRIQUE IGLESIAS (INTERSCOPE)
–	8	HIGHLY EVOLVED	THE VINES (HEAVENLY)
5	9	FEVER	KYLIE MINOGUE (PARLOPHONE)
6	10	J TO THA L-O! – THE GREATEST	JENNIFER LOPEZ (EPIC)
24	11	CHIARAMIDE	MORCHEEBA (EAST WEST)
16	12	ASHANTI	ASHANTI (MURDER INC/MERCURY)
24	13	CAMINO PALMERO	THE CALLING (RCA)
21	14	WHO I AM	BEVERLEY KNIGHT (PARLOPHONE)
7	15	NO ANGEL	DIDO (ARISTA)
33	16	HEATHEN	DAVID BOWIE (COLUMBIA)
–	17	HARD CANDY	COUNTING CROWS (GEFFEN)
11	18	DESTINATION	RONAN KEATING (POLYDOR)
12	19	COME AWAY WITH ME	NORAH JONES (PARLOPHONE)
13	20	LICKIN' ON BOTH SIDES	MIS-TEEQ (INFERNO/TELSTAR)
20	21	18	MOBY (MUTE)
18	22	SILVER SIDE UP	NICKELBACK (ROADRUNNER)
26	23	HULLABALOO	MUSE (MUSHROOM)
17	24	MISSUNDAZTOOD	PINK (ARISTA)
14	25	WHITE LADDER	DAVID GRAY (EAST WEST)
9	26	HALFWAY BETWEEN THE GUTTER AND THE STARS	FATBOY SLIM (SKINT)
36	27	LAUNDRY SERVICE	SHAKIRA (EPIC)
34	28	JUST ENOUGH EDUCATION TO PERFORM	STEREOPHONICS (V2)
25	29	COME CLEAN	PUDDLE OF MUDD (GEFFEN)
27	30	CHRISTINA MILIAN	CHRISTINA MILIAN (DEF SOUL)
–	31	VOODOO CHILD – THE COLLECTION	JIMI HENDRIX (UMTV)
19	32	GREATEST HITS VOLUME 2	MADONNA (MAVERICK)
31	33	ABOUT A BOY OST	BADLY DRAWN BOY (TWISTED NERVE)
32	34	FAMILIAR TO MILLIONS	OASIS (BIG BROTHER)
15	35	LOVE HATE TRAGEDY	PAPA ROACH (DREAMWORKS)
–	36	SPIN	DARREN HAYES (COLUMBIA)
–	37	CALIFORNICATION	RED HOT CHILI PEPPERS (WARNERS)
30	38	THINKING IT OVER	LIBERTY X (V2)
23	39	THE BIG SQUEEZE – THE VERY BEST OF	SQUEEZE (UMTV)
–	40	SONGS IN A MINOR	ALICIA KEYS (J)

Charlatans play tiny homecoming gig

The Charlatans played a tiny fans-only gig in Manchester last Tuesday (July 9).

The show was the second in a series of Carling Homecoming shows, where big-name bands return to play the venues of seminal, home-turf gigs in their history. Around 500 competition winners packed into the university students' union, the same venue where the band had played on their first UK tour in 1990, in support of their 'Indian Rope' single.

The band played a full greatest hits set, with Tim Burgess telling the crowd: "It's like a family reunion or something."

Fans had been selected by competitions across various websites and magazines, including *NME.COM*, and were asked only to make a donation to cancer research organisations, following keyboardist Tony Rogers' struggle with the illness.

See next week's *NME* for a full review of The Charlatans' Homecoming gig.

"Cup of tea, nan?" The "family reunion" thing gets out of hand

PHOTOGRAPHY: ANDY WILLSHER

Fischerspooner offer up extras

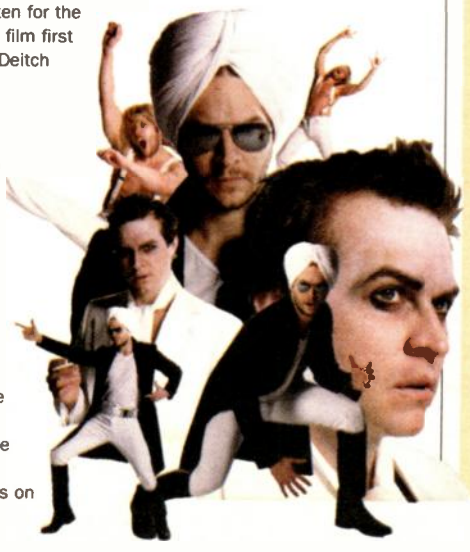
Fischerspooner have recorded three brand new songs and will make them available to fans for free.

The New York electroclash duo premiered the three new songs, 'Sweetness', 'LA Song' and 'Megacolon', at their recent New York and London shows.

'Sweetness' was written for the soundtrack to a short film first shown at New York's Deitch Galleries in May.

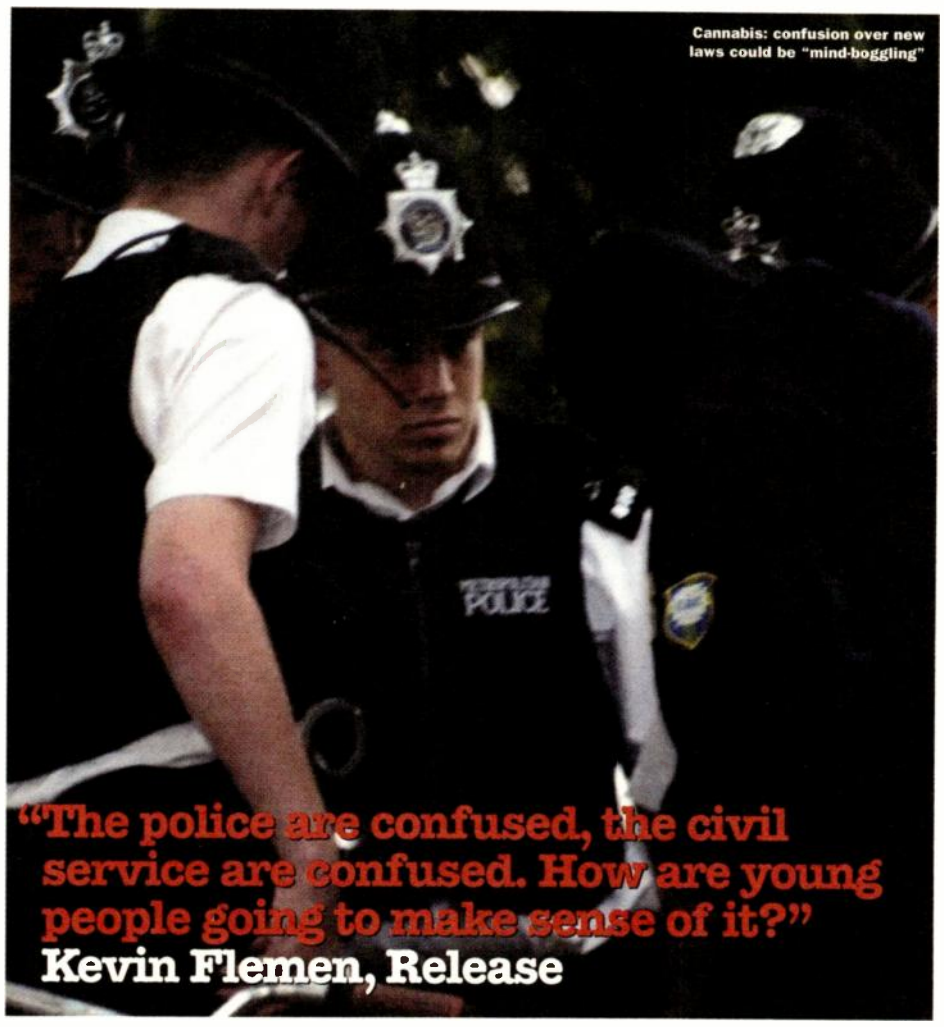
'Megacolon' is a new song featuring guest vocals from Fischerspooner's glamorous associates Sandra H and Lady Y-Vonne, and is described as an "outrageous tale of toilet abandon".

A new version of the Fischerspooner album '#1' including the three new songs will be released on FS Studios on July 15. Fans who already own the album will be able to get hold of the new songs as a bonus CD if they either send in the reply card included with the original CD or vinyl, or register their details online at *www.outsideline.co.uk/fischerspooner*.



Cannabis possession 'still an arrestable offence'

CONFUSION GROWS OVER NEW DRUG CLASSIFICATION


POLICE
"The police are confused, the civil service are confused. How are young people going to make sense of it?"
Kevin Flemen, Release
Cannabis: confusion over new laws could be "mind-boggling"

Despite the hysterical media coverage of the government's plan to downgrade cannabis from a Class B to a Class C drug, *NME* has discovered that police forces across the country will still be able to arrest people with small quantities of the drug.

As little as five spliffs' worth of cannabis could land you behind bars with a criminal record because regional police forces have been given no guidelines on the quantity of cannabis that marks out a dealer from a user.

Essex Police have said that anyone found carrying more than 3.5g of cannabis resin would be arrested on suspicion of intent to supply. Many more forces may maintain an equally hardline attitude, with critics anticipating it will be easier to get away with smoking cannabis in cities than it is in rural areas as urban forces are more stretched and likely to be more lenient.

Under the new rules, most people found carrying a 'small amount' of dope will simply have it confiscated and be sent on their way. Home Secretary David Blunkett said the new move was ushered in to allow police to concentrate on cracking down on the use of harder drugs and to target dealers. To emphasise this, he upgraded the maximum jail sentence for someone dealing in Class C drugs from six years to 14 years.

However, no guidelines have been set as to what a 'small amount' of cannabis is.

A Home Office spokesperson told *NME*: "There isn't going to be any additional guidance. It's an operational decision for individual police forces.

"It isn't so much the amount anyway, it's the surroundings, ie if something is seen being handed over. There are external factors to consider, not just amounts."

Drugs charity Release have branded the new law change "a total shambles".

Acting director Kevin Flemen told *NME*: "It can actually be less than five spliffs' worth. If I said 'It's not mine, I'm looking after it for a mate', then technically it can be construed as 'intent to supply'.

"People can still be prosecuted and get a criminal record for straightforward possession – the maximum sentence is two years even after it's reclassified. People should not lose sight of that.

"Police forces can follow whatever policy they want at the end of the day. You might just have a spliff, but a police officer might decide that if you're near a school, or you're likely to be a public nuisance, he can arrest you.

"The confusion this is going to cause is mind-boggling. It's certainly not decriminalisation. The only good thing is that generally sentencing for possession is going to be lower and most people won't get arrested. But the police are confused, the civil service are confused. How are young people going to make any sense of it?"

What are your views? Why not write to *NME* and let us know.

V2002 'hopeful' of Travis appearance

PHOTOGRAPHY: ANDY FALLON/NI SYNDICATION

INJURED DRUMMER MAY BE REPLACED FOR FESTIVAL HEADLINE SLOT

V2002 organisers are "very hopeful" **Travis** will headline their festival, despite a serious injury to drummer **Neil Primrose**.

Last week the group cancelled a batch of European dates, including a gig at Marlay Park in Dublin (July 21), after a serious incident in France. Primrose struck his head after diving in the shallow end of a swimming pool and was knocked unconscious. He was dragged from the pool by other band and crew members.

He was taken by ambulance to the local hospital where he received treatment and underwent tests. A statement issued said early indications suggested Neil "sustained a fracture on one of his vertebrae".

He subsequently underwent surgery (July 11) to discover how bad his injuries were. At the time of going to press, the results had not been made public.

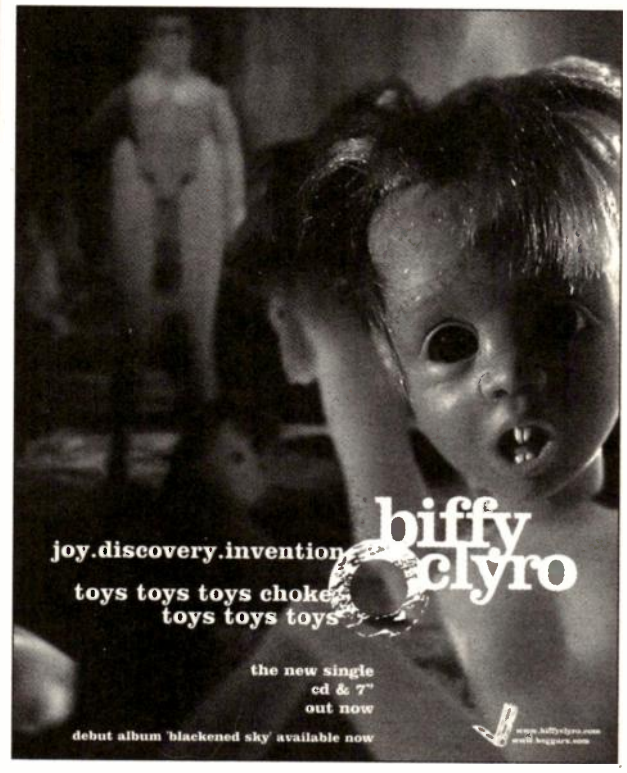
The band issued a statement saying that "doctors are confident that he will make a full recovery", but it is unclear at this stage how long this will take.

Even if Primrose is able to make a full recovery, it appears unlikely that he will be well enough to perform in the band's headlining slot at Chelmsford and Stafford next month (August 17-18). He told reporters that he would need some time off to recuperate, but also that he hoped to rejoin the ban at some point in the future.

However, a spokesperson for V2002 told *NME* that they are still "very hopeful" that Travis will perform at the festival.

It's possible the band will play the show with a stand-in, as they have done before. When Travis toured America with Oasis in March 2000, unknown teenager Bo Walsh from Manchester replaced Primrose while he remained at home with his wife, who was expecting their child.

A spokesperson for Travis told *NME* that no final decision on V2002 had yet been made.



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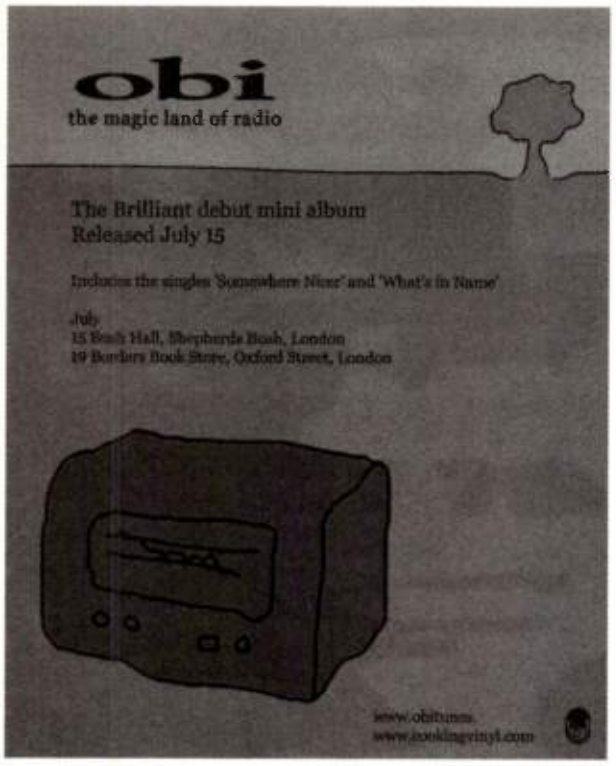

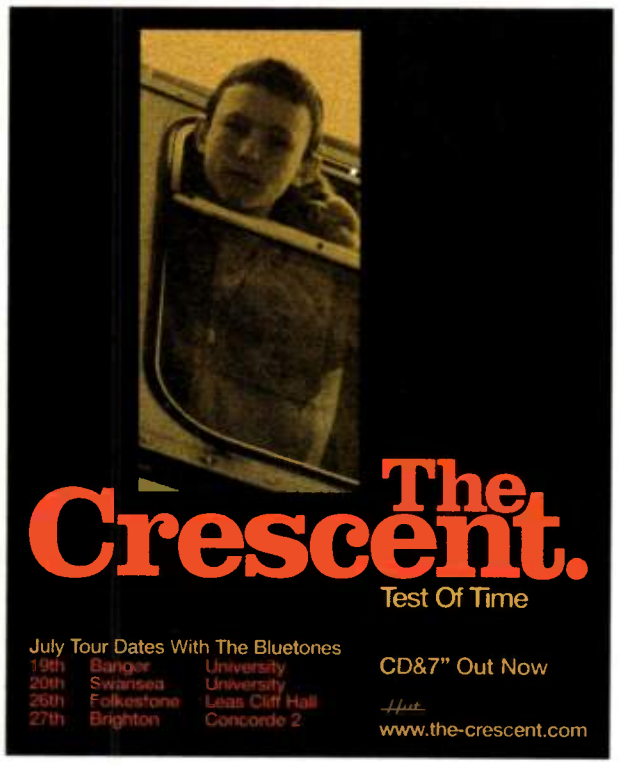

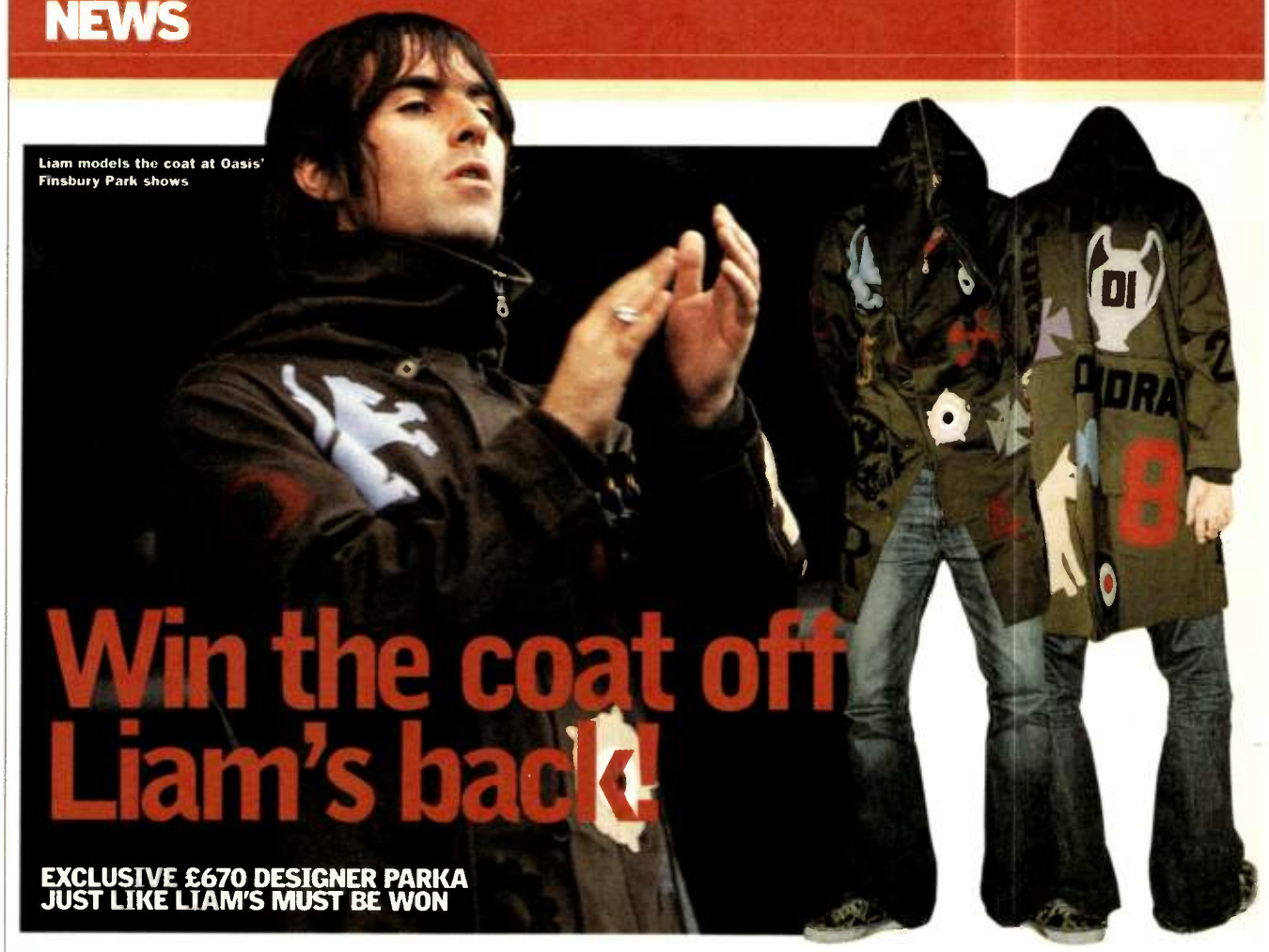

Liam models the coat at Oasis' Finsbury Park shows

Win the coat off Liam's back!

EXCLUSIVE £670 DESIGNER PARKA JUST LIKE LIAM'S MUST BE WON

Where did he get that coat? That's the question that has been jamming the *NME* switchboard this past week since Liam Gallagher strutted onstage for the first night of Oasis' triumphant Finsbury Park shows in the coolest über-garment most of you have ever seen.

Now *NME* can reveal that the coat, which also appeared on the cover of last week's paper, is an appliquéd parka made by east London-based label Fake London. Other celebrity fans of Fake's distinctive clothing include Madonna, Gwen Stefani, The Rolling Stones, Ash, Prodigy, Elton John (for whom the label made some cushions) and Gallagher ex-wives Meg Mathews and Patsy Kensit.

Dean (no surname – "we're very informal here"), the studio manager of Fake London told *NME* that Liam probably bought the parka from YD.UK, a shop near his home in Hampstead, north London. It retails at £670.

"I don't know if he got a discount when he bought the coat," says Dean, "but he'd have got a better price if he bought it straight from us. He used to do personal shopping at the studio, but he's a busy man."

Dean also revealed that unlike many celebrities, Liam always pays for his clothes.

Liam's parka (its many insignia include Fake's trademark bull terrier, the Queen's head, a GB sign, the RAF Randall and, controversially, the legend *Forza* which has Italian football hooligan connotations) is almost sold out. Fake themselves had just six in stock when *NME* spoke to them. You could try Harrods, Harvey Nicholls, JW Beaton or phoning 020 7287 6767.

Or better still, you could win one from *NME*! Fake have kindly donated a medium-sized parka, exactly like Liam's, to give to one lucky reader. All you have to do is answer the following question – first one out of the hat wins.

In the February 19, 2000 issue of *NME*, which '70s firm did Liam claim made the best shoes in the world?

Well, nobody said it was going to be easy. Answers to: 'Fake It 'Til You Make It', *NME*, 25th Floor, King's Reach Tower, Stamford Street, London. SE1 9LS. All entries to arrve by last post August 6. Usual rules apply and the editor's decision is final.

Myers lined up for Moon biopic

The Who's Keith Moon could be played by Mike Myers (inset)

Austin Powers star **Mike Myers** is reportedly in talks to play **Keith Moon** in a film about the legendary drummer with **The Who**.

Myers told the Associated Press that he has held discussions with Who singer Roger Daltrey to play the role of the tragic musician, who died in 1978 of a drug overdose.

He said: "I have talked to Roger Daltrey about the possibility of a film. I think Keith Moon was a fascinating character."

Daltrey added: "Mike is a genius. I can really see him as Keith."

An inquest into the death of Who bassist John Entwistle was opened and adjourned at Cheltenham Coroner's Court last Tuesday (July 8).

The deputy coroner heard that the 57-year-old was found lying dead in his bed in the Hard Rock Café in Las Vegas on June 27. The inquest was adjourned pending results of tests being carried out in the US.

A private family funeral was held for Entwistle last Tuesday (July 10) in the bassist's home town of Stow on the Wold.

Beck's back!

Beck fans can hear tracks from his as-yet untitled new album on *www.beck.com*. One song a week will be streamed before the album's release on September 23. The first song, 'The Golden Age', is now available on the site.

Meanwhile, Beck has announced a solo acoustic US tour, starting at Seattle's Moore Theatre on August 2.

Beck: on the internet and on the road

PHOTOGRAPHY: PAT POPE/LFI/PATRICK FORD

++EXTRA+PAYPHONE+CONVERSATIONS++

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George Michael still dogged by controversy

Blair-faced cheek: a scene from George's new video

STAR HITS BACK AT CRITICISM FROM US MEDIA AND NOEL GALLAGHER

George Michael has fired back at critics who savaged him over his new single, 'Shoot The Dog'. Released on August 12, it has attracted controversy for its lyrics satirising George Bush's foreign policy and Tony Blair's support for the American president.

The single, which has an animated video showing Blair as Bush's poodle, has been attacked on both sides of the Atlantic. One lyric in particular appears to criticise the US response to September 11 – *"Nine nine nine gettin' jiggy/People did you see that fire in the city?/It's like you're getting fresh out of democratic/Gotta get yourself a little something semi-automatic"*.

The singer was attacked in the *New York Post* as a "past-his-prime pop pervert" – a reference to his 1998 arrest in a Beverly Hills toilet for performing a lewd act. In the UK, a front page story in *The Sun* described Michael as a "coward" for not releasing the single in the US. The *Daily Mirror*, on the other hand, was full of praise, claiming that he was inspired to write the single by the paper's coverage of the political situation.

Noel Gallagher has sided with critics, saying: "He's now trying to make social comment. This is the guy who hid who he actually was from the public for 20 years. Now, all of a sudden, he's got something to say about the way of the world. I find it laughable. That's even before you get to the song, which is diabolical."

Michael responded in a Tiscali/MTV webchat last week. He said of Gallagher: "Firstly, he's just not very smart, is he? And secondly, he's just not very smart."

Referring to the media's coverage of 'Shoot The Dog', Michael said: "I had a feeling that I would get caught in the *Sun/Mirror* war zone but it never occurred to me that Murdoch's other publications, specifically the *New York Post*, would misrepresent me, or the reaction of American people, so enormously."

The singer insisted that he is not anti-American. "I'm not mad at Bush," he said. "I didn't vote for him. It's Tony Blair's behaviour that worries me."

Michael has attempted to make his voice heard above the media storm by issuing a statement saying that 'Shoot The Dog' is "intended as a piece of political satire". But he also demanded that Blair listen to British public opinion before supporting any US military action against Iraq.

Last Friday (July 12), on *Tonight With Trevor McDonald*, Michael said: "It's been very heavily inferred that I was actually an Al Qaida sympathiser, that somehow I thought that there was something not horrific and shocking about the attacks on September 11. This would be the most stupid publicity stunt anyone ever pulled. I mean, look at the publicity I've got out of it."

East End meets West Coast

GANGSTA RAPPER SNOOP DOGG COLLABORATES WITH REAL-LIFE LONDON GANGSTER

Gangsta rap veteran **Snoop Dogg** is to collaborate on a track with celebrity London gangster **Dave Courtney**.

'The Unwritten Rules Of The Courtroom', written by Courtney, is now with Snoop awaiting his finishing touches. According to Courtney, the pair will debut it live in November, and will be joined onstage by **Dr Dre**.

The London hardman met Snoop through their mutual friend **Tricky** at an event in New York's Central Park in July 2000. Snoop and his crew became interested in Courtney, he claims, because of his underworld connections.

Courtney, an old-school East End criminal, is a former associate of the Krays. He was the inspiration for Vinnie Jones' character in *Lock, Stock And Two Smoking Barrels* and now tours the country with his spoken word show, 'An Audience With...'.

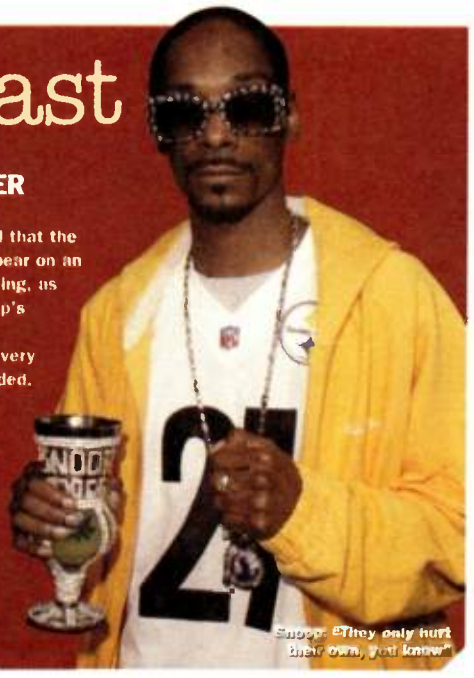
"They think I'm a bigger gangster than I am," he told *NME*. "They're gangsta rappers and I'm the real thing. But the better-known you are, the less naughty you can be. I don't even have Rizlas in the house."

Courtney gave Snoop his rap two months ago in Las Vegas. "I was there to get married and we just hung out," he said. "I run a little porn company in LA and Snoop sometimes uses my girls in his videos. They're party people, sit around smoking weed all day. Dre wasn't there, but he wants to do the song in November."

Courtney said that the track would appear on an album he's making, as well as on Snoop's next record.

"My kids are very excited," he added. "They have posters of that lot all over the house."

Courtney's new video, *Dave Courtney's Gangland UK*, comes out on July 22.



Snoop: "They only hurt their own, you know"

PHOTOGRAPHY: LFI

NME RADIO

What's hot and what's not

YOUR TOP TEN

1 **Spread Your Love** Black Rebel Motorcycle Club
2 **Better Man** Oasis
3 **Highly Evolved** The Vines
4 **American English** Idlewild
5 **The Modern Age** The Strokes
6 **There Goes The Fear** Doves
7 **By The Way** Red Hot Chili Peppers
8 **In My Place** Coldplay
9 **You Got The Style** Athlete
10 **Who Needs Enemies?** The Cooper Temple Clause

JUST ADDED

Outtathaway! The Vines
Take The Long Road And Walk It The Music
I Can Climb Mountains Hell Is For Heroes

KICKED OFF

Stop Crying Your Heart Out Oasis
Cleaning Out My Closet Eminem
Running Away Hoobastank

Listen to *NME* Radio at www.nmeradio.com and vote on the playlist

"the night slowly fades and goes slow mo
emotions, same piano loops over, arms w

THE STREETS

weak become heroes - the single released july 22.
featuring new tracks plus remixes by ashley beedle, freaks, outlaw breaks and morph resurrection.

Organisers confident of Leeds go-ahead

PHOTOGRAPHY: ROGER SARGENT/ED MILES

COURT HEARING NEXT WEEK TO DECIDE FESTIVAL'S FUTURE

Leeds Festival organisers have assured *NME* readers they will use all legal avenues possible in an attempt to ensure the event's future at Temple Newsam.

The future of the northern festival will be decided at a hearing next week, after the licence application for 2002 was rejected amid complaints from local pressure groups.

Organisers Mean Fiddler have lodged an appeal to Leeds Magistrates Court, which will be heard on July 24. At this hearing, a decision will be made as to whether the event can take place at Temple Newsam Park in conjunction with Reading over the weekend of August 23-25.

Melvin Benn, MD of Mean Fiddler, told *NME* that even if they don't get the judgement they expect, they will continue their fight to even higher levels.

He commented: "We will leave the court with the judgement. *(If it isn't in our favour)* we would then go to the Crown Court."

As a precaution, Mean Fiddler are also looking at alternative venues within a "60 to 70-mile" radius of Temple Newsam.

However, he declined to comment on alternative venues, remaining upbeat with regard to the appeal's success.

He commented: "I'm pleased with ticket sales. I'm feeling very optimistic. *(Fans)* should be feeling more optimistic than the Brazilian fans did about winning the World Cup!"

BLING BLING!

NME's top ten ringtones

YOUR TOP TEN

1 (1) **Spread Your Love** Black Rebel Motorcycle Club (6816)
2 (–) **In My Place** Coldplay (7243)
3 (5) **Pounding** Doves (7085)
4 (2) **Stop Crying Your Heart Out** Oasis (6701)
5 (3) **Sweetness** Jimmy Eat World (7024)
6 (6) **Get Free** The Vines (7097)
7 (4) **What A Waster** The Libertines (7035)
8 (7) **Highly Evolved** The Vines (6374)
9 (8) **By The Way** Red Hot Chili Peppers (7044)
10 (9) **The Hindu Times** Oasis (6104)

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Korn man stirs up Hitler controversy

Korn guitarist **James 'Munky' Shaffer** has kicked up a storm of controversy by saying that he thinks Hitler "went to heaven". In America, the media have been quick to attack him for blasphemy and bad taste.

"I think this is true, Hitler went to heaven *(if such a thing as heaven really exists)*," Munky said. "He felt that what he did was right, and I think that if what you feel you're doing is right, in your heart, then you can't be wrong!"

In the statement, which formed part of an interview with *Metal Hammer* magazine, Munky also apologised to the world for Fred Durst. Korn helped break Limp Bizkit – something the guitarist now regrets.

"Yeah, sorry about that," he said. "I mean, Fred Durst knocked on our bus door in Jacksonville like, 'Hey man, listen to my tape.' So it's our fault. I'm not ashamed of that; it's just sometimes when you bring a band to the public you can't control what people are going to do, and it's silly to think you can when you want them to do one thing and they do another."

Message boards have been inundated with comments since the interview with metal website *antiMUSIC*, the forum for most of the backlash.

"Since when do strong personal convictions make something rational, justifiable, and correct?" posted Mr Huh. "I guess Charles Manson, Jeffrey Damor *(sic)*, Jim Jones, David Koresh, and others couldn't have been wrong either, since they believed that what they were doing in their hearts was right. At least he apologised for Limp Bizkit, though."

Dudeguy was more succinct: "What a dumb-ass," he said.

"I think you're a moronic shithead if gassing Jews, homosexuals, gypsies and political opponents to you seems 'right'," said Guru of Everlasting Wisdom. "He's just saying this stuff to get attention anyway, since Korn is old news and they have a record out."

However, some were less damning. "What he said make sense (although I hope that it's not the case)," said SubXavier. "And I'm glad he's apologising for Bizkit."

"I'm sure Fred Durst thinks he's always right. Does that mean he goes to heaven too?" asked Koothdecay.

One posting, from 'Hitler In Heaven', asked: "What's wrong with what he said?!?"

Jewish rights groups had yet to comment as *NME* went to press. However, Schaffer attempted to distance himself from his remarks, with a hasty retraction.

"Hitler's fate and treatment in the afterlife is determined by a higher power, not me or anyone else," he said. "I apologise to anyone who was offended by my comments, which read confusingly in *Metal Hammer*."

'Dumb-ass' Munky: thinks Hitler went to heaven

tion, all the commotion becomes floatin
ave eyes roll back, and jaws fall open"

www.the-streets.co.uk LOCKED ON 679

Weekend break winner Allan, Leamington

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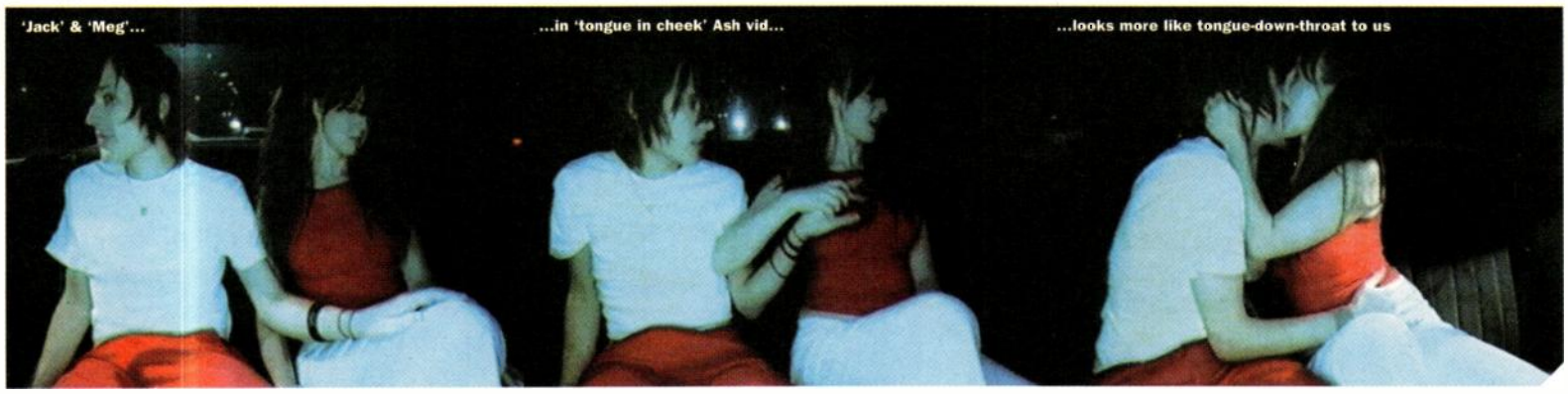


White Stripes truth exposed... by Ash!

'DETROIT DUO' CAUGHT IN INTIMATE CLINCH IN NORTHERN IRISH BAND'S NEW VIDEO

Here's proof that **The White Stripes** are more than just brother and sister – although all isn't quite what it seems...

These impersonators of the Detroit duo feature in the video for the new **Ash** single 'Envy', which is released on August 26 through Infectious Records.

The clip, shot in LA and directed by Piper Ferguson, also features impersonators of stars including The Hives and Britney Spears. 'The White Stripes' are seen in the back of a taxi, getting more and more intimate with each other – playing on speculation on whether Jack and Meg White are siblings or ex-husband and wife.

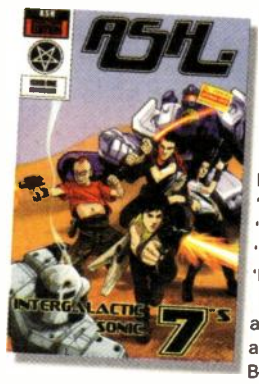
The idea shows similarities to the *NME* Carling Awards earlier this year, when Matt Lucas and David Walliams performed impersonations of bands – including The White Stripes – as a way of presenting each award. Ash witnessed the hilarity themselves, as they picked up an *NME* Carling Award for best single with 'Burn Baby Burn'.

"It was the director's idea," explained Ash's manager Stephen Taverner. "She thought it'd be funny to have the lookalikes in the video. And even funnier to have The White Stripes kissing because they're supposed to be brother and sister! It's tongue in cheek!"

The new song, which is about the relationship between a girl and her vibrator, will also feature on the band's forthcoming singles compilation album 'Intergalactic Sonic 7"s', which is released on September 9. The record features all of the band's singles to date, alongside 'Envy'.

"The director thought it'd be funny to have The White Stripes kissing. It's tongue in cheek!" Stephen Taverner, Ash manager

The tracklisting runs: 'Burn Baby Burn', 'Girl From Mars', 'Shining Light', 'Envy', 'Oh Yeah', 'A Life Less Ordinary', 'Jesus Says', 'Sometimes', 'Kung Fu', 'Jack Names The Planets', 'Goldfinger',



'Candy', 'Angel Interceptor', 'Uncle Pat', 'Walking Barefoot', 'Wildsurf', 'There's A Star', 'Petrol', 'Numbskull'.

The band will also be releasing an album of B-sides and rarities entitled 'Cosmic Debris'.

Ash are currently touring in the US, and later this month will perform on Moby's Area:2 travelling festival. The band return to the UK for the Leeds and Reading festivals in August.

NEW RELEASES

JULY 22

Singles

Doves 'Pounding' (Heavenly)
Gorillaz 'Lil Dub Chefin'' (Parlophone)
The Streets 'Weak Become Heroes' (679)

Albums

The Coral 'The Coral' (Deltasonic)
Fun Lovin' Criminals 'Bag Of Hits' (Chrysalis)

JULY 29

Singles

McAlmont & Butler 'Falling' (Chrysalis)

Albums

Beth Orton 'Daybreaker' (Heavenly)
My Vitriol 'Finelines/Between The Lines' (Infectious)

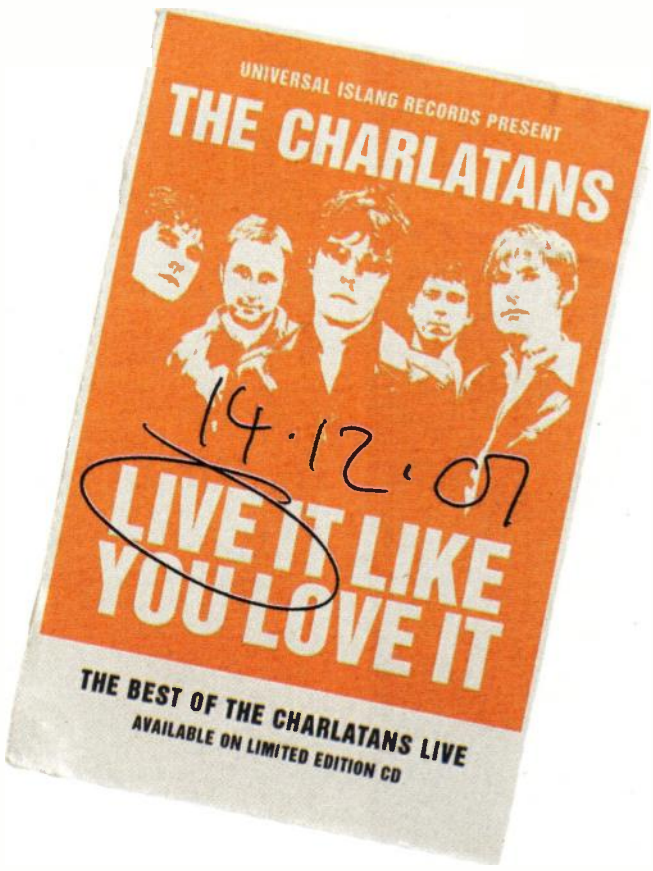
AUGUST 5

Singles

Coldplay 'In My Place' (Parlophone)
The Flaming Lips 'Do You Realize??' (WEA)

Albums

Primal Scream 'Evil Heat' (Columbia)
Raging Speedhorn 'We Will Be Dead Tomorrow' (ZTT)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EPIC

Jacko slam

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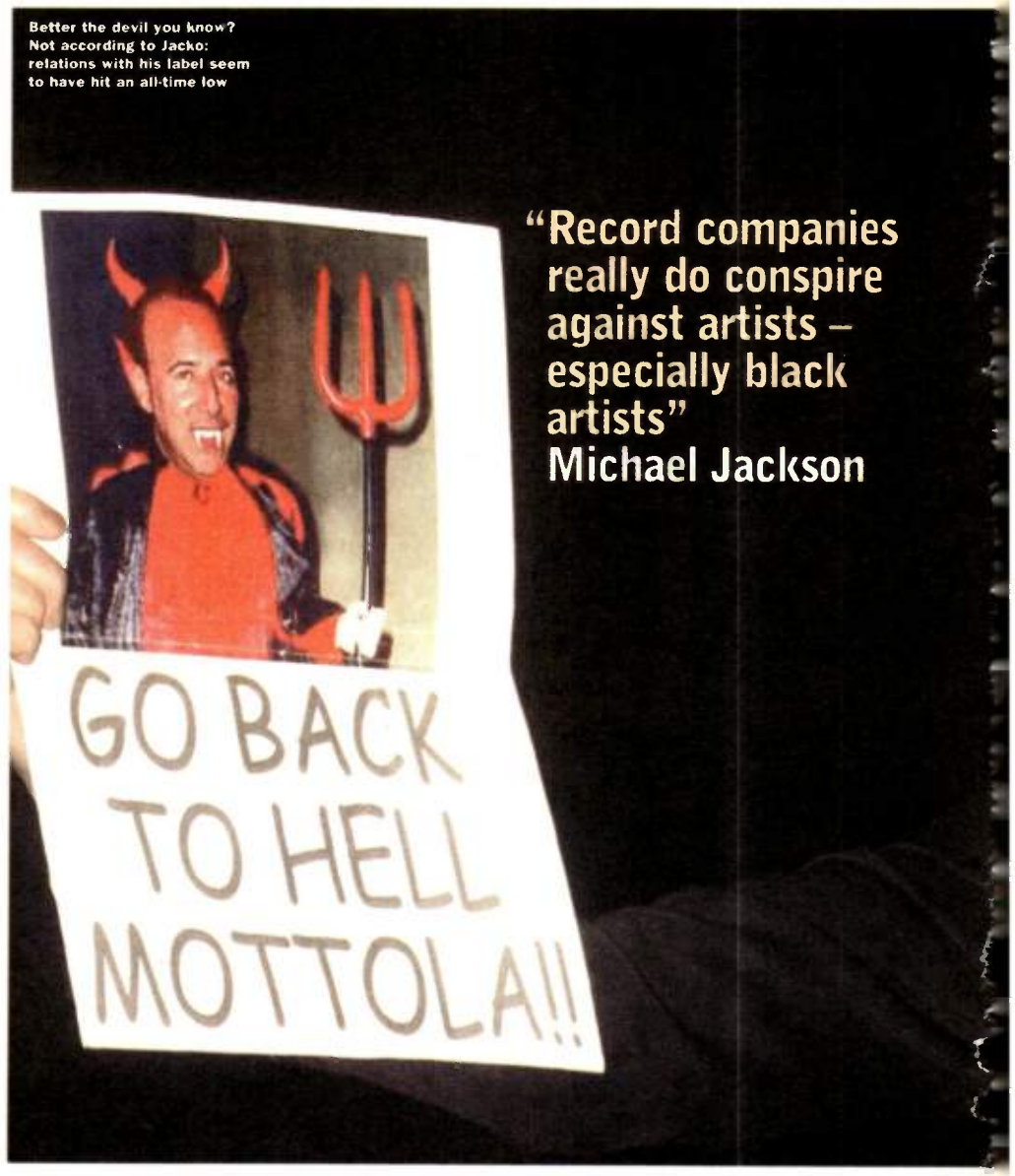

Better the devil you know? Not according to Jacko: relations with his label seem to have hit an all-time low

"Record companies really do conspire against artists – especially black artists"
Michael Jackson

Michael Jackson's campaign against the "racist" music industry has failed to distract attention from his troubled career and financial difficulties.

Speaking at the Music Industry Initiative in Harlem last week, Jackson suddenly claimed the industry had consistently conspired to cheat black artists out of revenue.

Addressing a crowd assembled by black civil rights leader Rev Al Sharpton, Jackson said: "The record companies really do conspire against the artists. They steal, they cheat, they do everything they can – especially to the black artists."

He reserved his strongest words of condemnation for Sony Records boss Tommy Mottola, labelling him "mean, racist and very devilish".

Jackson also made some bizarre appearances in an open-top bus in New York to lead a protest at Sony's head office, waving a hand-written placard depicting Mottola as the Devil. During the protest, Jackson was shielded by an aide holding an umbrella.

Sony described the comments by the singer as "spiteful and hurtful". But Jackson's verbal assault may be motivated more by self-preservation than any desire to address unscrupulous treatment. The fading superstar is $200million (£140millon) in debt to the label.

Jackson borrowed the money in the mid-'90s using his 50 per cent share in The Beatles' back catalogue (ATV Songs) as surety. He had originally bought the entire rights to ATV in 1985, shrewdly outbidding Paul McCartney with a $47.5million (£37million) fee. He sold half of them to Sony in 1991 for $90million (£70million).

Sony, according to *Fox News*, are no longer interested in the debt. "They just want the interest and the Beatles songs," a Sony insider said.

Jackson believes Sony did not promote last year's comeback album 'Invincible' well enough –

Joining forces: Jackson with Rev Al Sharpton

s 'racist' Sony boss

ISIS ON 'CHEATING' RECORD LABEL

PHOTOGRAPHY: LFI

despite an estimated $30million spend – in order to squeeze the fading superstar so that he is forced to default on the loan and hand over the songs. Jackson is reluctant to sell. He made around $9million (£6.9million) last year from sales of The Beatles' '1' collection.

Jackson's lawyer for over two decades, John Branca, told *Rolling Stone*: "Michael's interest in Sony/ATV is not for sale, has not been for sale and will not be for sale, certainly in the foreseeable future."

At time of going to press, a Sony spokesperson dealing with Jackson could not be reached for comment. Mottola has yet to speak out.

Jackson's extravagant spending, and the huge outlays necessary to pay for the upkeep of his vast Neverland ranch, have led to years of financial problems.

In the summer of 1993, he employed 90 people at Neverland, including five elephant handlers. After abuse allegations surfaced and he spent a reported $20million (£16million) settling the suit, 20 people were laid off. "Pressing cash-flow problems" were cited as the reason. Poor record sales compounded the problems, as did lack of touring and lucrative merchandising that would have followed.

Fox News also reports that problems reached a point last year when Jackson was forced to use a $2million watch as collateral against a bank loan.

His remarks last week have also swung the music industry against him. His once powerful manager Frank DiLeo, jettisoned in 1989 following the successful 'Thriller' and 'Bad' years, said: "This whole thing is about Michael looking to put the blame for a bad record on somebody besides himself, and it's an unfortunate way to do it."

Hip-hop overlord and founder of Def Jam, Russell Simmons, twisted the knife deeper, saying: "There are two things I know: Tommy Mottola is not a racist, and, in black music especially, you don't need $30million to make an album successful. If it's a hit record, it'll stick on its own."

JACKSON'S MILLIONS What's happened to the superstar's fortune?

1991
Sells 50 per cent share in The Beatles' catalogue to Sony for $90million (£70million)

1993
Pays alleged $20m to settle child sex charges. Millions more spent defending suits from promoters over cancelled shows

1994
Fires 20 staff from Neverland

Ranch because of "cash-flow problems" Borrows $200million. Loan underwritten by his label Sony, who take his 50 per cent remaining share in The Beatles' catalogue as surety

1997
Borrows undisclosed amount using Neverland as collateral

1999
More loans raised using ranch as collateral. Ranch is valued around $21million

Late-1990s
Loans secured from a number of banks, with both Beatles songs and his own songs as collateral, to help fund a number of failed business ventures

2001
$25million breach of contract suit filed by fired managers Derek Rundell and Gary Coursey

2001
Borrows $1.9million by 'pawning' $2million diamond watch. 'Invincible' LP stiffs. Insiders put record's total cost at $30million

2002
Holds tight to remaining 50 per cent ownership of The Beatles' catalogue, valued at a staggering £420million

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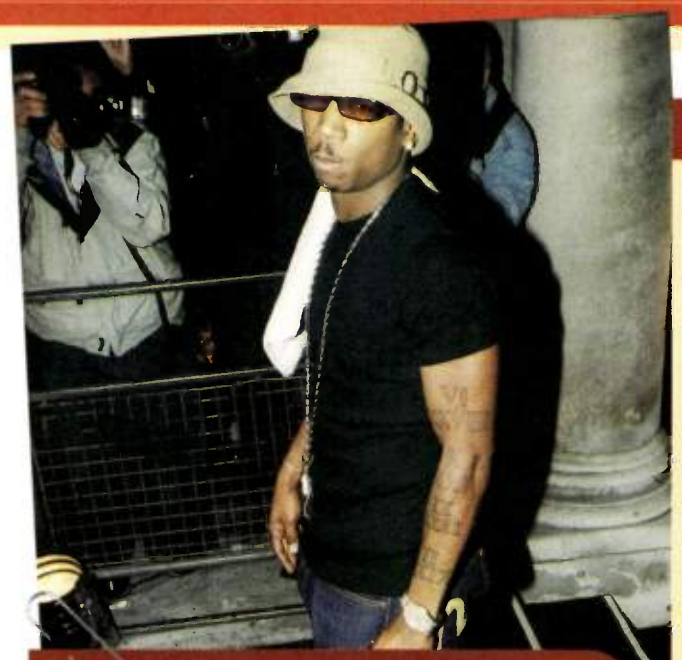
"Their second masterpiece on the trot" ****. Q

PLUS ONES

NERD's London gig drew a small crowd of celebs, ie **Kelis**, **Tim Westwood**, **Matthew Williamson** (v posh designer), and **Damon Albarn**... ● **Bowie** got the slebs out, as usual. **Siouxie** and **Budgie** were there, as was **Kylie**, as was **Bono**, as was **Tracey Emin**, as was **Toyah**, as were **Supergrass**, as was **Jonathan Ross**, who was hosting his disco afterwards and played Cockney Rebel for us... ● **Siamese**, the band involving **Chris** from **Menswear**, attracted **Lisas I'anson** and **Moorish** to their recent London show. Like glamorous flies around post-indie shit... ● **Abs** out of **Five**'s birthday do was a jamboree of ex-boyband members getting riotously pissed, with **Dane** out of **Another Level** on the wheels of steel and **Shane** out of **Boyzone** doing his usual 'ruling the roost' routine, like a fool... ● "Possibly **Pam Hogg**" was seen at **BRMC** at the Camden Underworld... ● **The Liars** turned out to see the **Yeah Yeah Yeahs** at the Garage... ● The **Pet Shop Boys**' show in Brixton attracted **Matt Lucas**, **David Walliams** and **Janet Street Porter**... ● **The Rapture** went down well at east London's On The Rocks. **James Lavelle** and **Richard Fearless** were there... ● Finally, from an *NME* reader: "My friends and I worked as traffic marshals at Glasto. On Thursday night we saw **Tara Palmer Tompkinson** arrive in an MG with her clothes on hangers, only to leave two hours later stating that she had had enough. We thought it was quite amusing to ask her if she was "that bird out of *EastEnders*". To this she screeched out of the car park in a cloud of shame. You're lucky, I could have sold this story to *The Sun*!" Yes, you fool, and at least they would have printed your name...



EYEWITNESS!

Subject: Ja Rule, possibly pouting **Location:** In & Out Club, London **Date:** Thursday July 4, 2002 **Time:** 11.50pm **Occasion:** A party held in honour of Ashanti, successful but broadly mediocre US R&B diva **Also in frame:** Other photographers, meaning that this week's *Caught Out There* has a slightly postmodern slant to it. We take the pictures, yet who takes pictures of us? **Not in frame:** Ashanti, who was riotously late for her own party without a word of warning. We didn't expect her to call, but she could at least have been on time

VERBAL ABUSE

"THERE'S NO POINT IN DOING ANYTHING THAT'S EVEN REMOTELY SIMILAR TO SLIPKNOT"
So Joey Jordison is collaborating with Gareth Gates, right? Er, actually, it's metal. Who'd have thought?

"IF I HAD SURGERY, I PROBABLY WOULDN'T MAKE MUCH NOISE ABOUT IT"
Unless, Kylie, you have surgery to install a huge bicycle horn in your face!

"WE ARE NOT MONOGAMOUS. AND WE'RE BOTH COMFORTABLE WITH THAT"
George Michael. Not made of monogamy or any other sort of wood

"IF YOU CAN'T HAVE A LAUGH, WHAT IS LIFE?"
Michelle from Liberty X's *A-Z Of Philosophy* is in stores now

"I HATE TEXT MESSAGES. I CAN TALK MUCH FASTER THAN I CAN TYPE AND I CAN CERTAINLY TALK MUCH FASTER THAN I CAN TYPE ON A BLOODY TELEPHONE"
Orbital's Paul Hartnoll, not an old man at all

"I CAN'T DEAL WITH THE PSYCHOLOGICAL IMBALANCE DRUGS BRING"
Paul Morcheeba, blissfully unaware of the "drugs = interesting music" argument

WWWHAT'S ON... NME.COM

The Vines

It's called 'Highly Evolved', it is their debut album, it has been wedged into the **NME** stereo for months on end and it's finally in the shops. Luckily for you, **NME.COM** is very pleased to be hosting the first full listen to what is undoubtedly one of the albums of the year. Hear it in full from midday, July 17.

Festivals Update

Summer? Did someone forget to order sun this year? Bastards. Not that it's stopped us so far... **HOMELANDS**, **OZZFEST**, **GLASTO**, **ROSKILDE**. It can rain for the rest of July and all of August for all we care, we'll still be out there laughing our arses off. Check out our Festivals microsite for details of the fun still to come **microsites.nme.com/festivals2002**

Don't Forget...

It's now only 160 days until Xmas. The time to order the turkey and decorate the tree is not quite upon us, when it is you'll be the first to know.

PHOTOGRAPHY:TOM SHEEHAN/LFI/BIG PICTURES/IAN JENNINGS/JO MCCAUGHEY

ENTER THE NME CAUGHT OUT THERE PREDICTAGOSS GENERATOR POLL COMPETITION

Predict five gossip occurrences between now and the end of the year. First *NME* reader to predict correctly wins a *Plus Ones* column dedicated to them and their friends.
(Competition not open to friends or relatives of Menswear)

1 ROMANCE _____ will embark on a relationship with _____

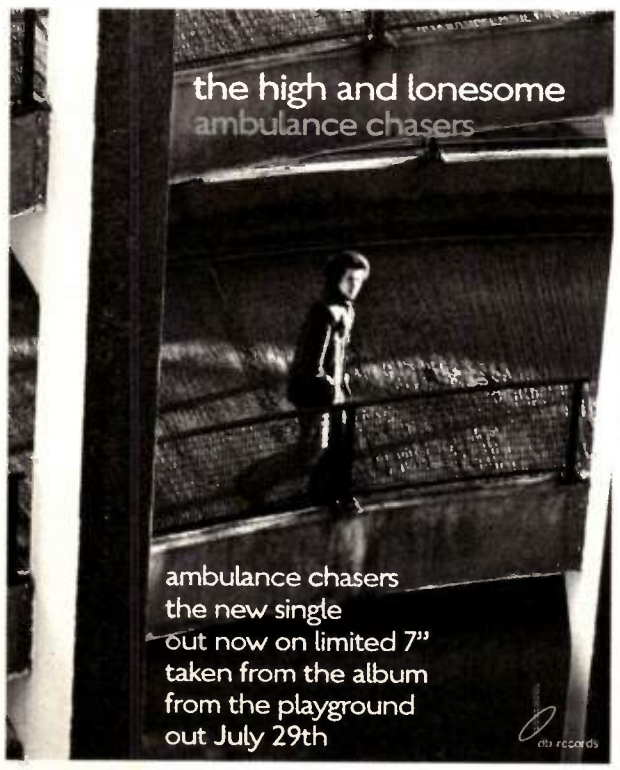
2 READING/LEEDS WEEKEND _____ will be backstage

3 RECORD LABELS _____ will be dropped, as will _____

4 BITCHING _____ will slag off _____

5 LIGGING _____ will go and watch _____ live in concert

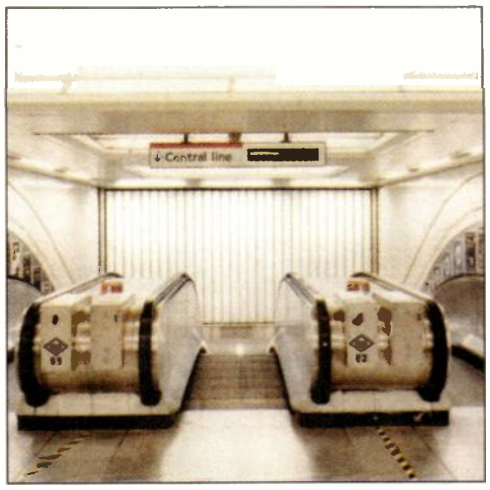
Cut out the form and post it to *NME* Caught Out There, 25th Floor, King's Reach Tower, Stamford Street, London. SE1 9LS with your name, address, and one item of gossip.



OASIS BACKSTAGE ROUNDUP

PERSON	NME COMMENT	RANDOM PERCENTAGE
MICHELLE COLLINS	"Dragging a wonky-spectacled child around the backstage area, in spite of the fact that the kid clearly wanted to go home" (cf: "Michelle Collins signed my sunhat", p20, *NME*, July 13, 2002)	45%
SANJAY VERY-EX-OF *EASTENDERS*	"With a handbag"	12%
KELLY STEREOPHONICS	"Had a hat on"	76%
FINLEY QUAYE	"He was being a dick, he wouldn't let us take his picture but we got one of him anyway"	13%
FRANK SKINNER	"Bad anorak"	55%
ASSORTED MEMBERS OF BLUE	"Looking like twats with a huge bodyguard"	100%
BRMC	"Dancing in the *NME* tent"	100%
THE CHARLATANS	"Also dancing in the *NME* tent"	0%
THE LIBERTINES	"Told us that because Mick Jones is so stoned at the production desk, he has a habit of telling them to do everything three times"	50%
DOMINIC MOHAN	"Dressed up in full Oasis regalia like some sort of twat"	59%
SPENCER OFF *BIG BROTHER*	"Basically spent the entire time having his picture taken with various girls"	31%

ANSWER MACHINE



FC KAHUNA

Machine Says Yes

- Machine Says Yes sees the FC Kahuna boys Dan and Jon reunited with emerging Icelandic superstar Hafdis Huld
- It's a sultry and seductive slice of electronic pop, and we think one of the year's best singles to date
- Remixes come courtesy of house legend Josh Wink and Tiga of Sunglasses At Night infamy

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23 *Aug* **LEEDS** *Carling Festival* (Carling Stage 5-5.30pm) 25 *Aug* **READING** *Carling Festival* (Carling Stage 5.30-6.00pm)

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TOMORROW'S STARS TODAY

Edited by Kitty Empire

PHOTOGRAPHY JENNY LEWIS

THE DATSUNS

Seven-year-old overnight sensations

"We are a derivative rock band, of stupid big dumb rock songs, with very unsophisticated lyrics, of no meaning," deadpans whip-smart, snake-hipped, rock Adonis Dolf D Datsun. He's sprawled on a bad hotel sofa, pondering how his band, The Datsuns, came from relative obscurity (and New Zealand) to become shit-hot property over the course of one fortnight in April. "Basically, we went from that, to being flavour of the week, to being someone's potential cash cow. It's pretty fucking stupid. It's very funny as well."

Rock'n'roll is in rude health, if you hadn't noticed. It only takes a tour by The White Stripes these days to unearth some unbearably perfect garage band. And that's exactly what happened to "brothers in rock'n'roll" Dolf, Phil, Christian and Matt Datsun. They played loud and fast before Jack and Meg in New Zealand, then in Australia, then on some US dates, and by the time their plane touched down at Heathrow, record labels were queueing up to hand over their firstborn. Not bad for four smart guys from racehorse-breeding backwater Cambridge, NZ (pop: 11,000) who practised their unique, delicious stripped-down Stooges-meets-AC/DC ramalama – "It hurts so much to be compared... but I think I can bear it," sighs Dolf – in an old cinema for seven years against a backdrop of indifference and even hostility.

Read Dolf's first quote again, and you know what New Zealand thought of The Datsuns' freewheeling retro sound. So they set up their own label, Hellsquad, and released three singles, the perfectly-titled 'Super Gyration', 'Motherf—er From Hell' and 'Fink For The Man' and honed their stupidly entertaining live assault.

Which brings us to their triumphant gig at the London Kentish Town Verge last April, where half of the music industry was turned away at the door, and *NME* witnessed the spirit of rock'n'roll soloing in a pool of its own afterbirth. And suddenly, bidding wars (won by V2) and validation.

Exclaims Christian: "All of a sudden, we're cutting edge!"

Dolf: "It's really interesting how you'll do something for a while and just enjoy it and all of a sudden people that thought that you sucked, think you're cool. 'Derivative rock shit' is referred to as 'genius'."

How does that feel, Dolf?

He grins. "It feels good."

Kitty Empire

The Datsuns tour from August 6 including *NME*'s *On* Night at Camden Monarch on August 22. See *Gig Guide* for details. A single is out in September. Hear 'Super Gyration' now on *NME.COM*

"All of a sudden people that thought that you sucked, think you're cool" Dolf

Your New Zealand favourite band (l-r) Christian, Phil, Dolf and Matt

Haven are conjurers of a colossal, magical noise that makes their album one of the essential listens of 2002.
NME

Gritty and muscular where necessary, grandly yearning throughout, heavy with future promise.
iD

between the senses
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TURN ONS

What's on the NME stereo

1 **Ms Jackson**
The Vines (Heavenly)
2 **Never Never**
The Libertines (Rough Trade)
3 **Super Gyration**
The Datsuns (Hellsquad)
4 **The Music (LP)** The Music (Hut)
5 **Losing My Edge**
LCD Soundsystem (Output)
6 **PDA EP** Interpol (Matador)
7 **Grimey... God's Favourite (LP)**
NORE (Def Jam)
8 **Missy Queen's Gonna Die** Toktok Vs Soffy O (East West)
9 **Love Will Tear Us Apart (LP track)** Squarepusher (Warp)
10 **Mouthful Of Love** Young Heart Attack (Rex)

ON THE UP

THE PATTERN return to the UK for some co-headline dates (aka total mash-up rock'n'roll Valhalla) with **THE DATSUNS** – see *Gig Guide*. There's records, too: 'Fragile Awareness', The Pattern's new single, is out on July 29 through Wichita, and an album, 'Real Feelness', follows on August 5... ■ **DIRTY VEGAS** bid to repeat their Stateside success in their homeland with the release of 'Ghosts' (Credence) this week... ■ Liverpool's latest moody guitar outfit, **CRANEBUILDERS**, release their debut single on Monday. The delectably-titled 'Bitch' is on b-unique... ■ **GOLD CHAINS** motherf—ers! His 'Straight From Your Radio' EP hits all discerning record shops on Monday, thanks to the Tigerbeat 6 label...

GOLDRUSH

Getting it together in the country

Goldrush cherish sweeter, simpler things than most bands in their early 20s. Gently strummed guitars, played with eyes firmly shut against the brutality of the world. Heartfelt harmonies imbued with the poignant hush of early mornings. Sunny days in the open air. Nights of private abandon under an infinity of stars.

"Coming from the countryside has a huge affect on the music we make," explains singer Robin Bennett. "We like fields, the pace of life you get in the country, the fact that everything's slower. If you live in Brixton then you'll make fast, hard music, but we come from a small place outside Oxford. We just like things to be a little softer."

The name Goldrush is purposely evocative of glory times gone past. Robin and his bassist brother Joe (absent today are guitarist Garo, keyboard player Jet and drummer G) talk about country rock heroes who hit their peak before any of Goldrush were even born. Neil Young is a big influence. Dylan affiliates The Band are their favourite group of all time, an obsession almost. Even so, the group they're most likened to is a contemporary one – Travis.

"I like Travis," shrugs Robin when asked how it feels to be dubbed The New Travis by execs desperate to replicate the Scots' million-selling status. "I like Fran's ability to communicate with people. That's what it's all about for me. I think we work in a very similar way. Plus they love The Band too, so they can't be all bad!"

Goldrush's debut album, 'Don't Bring Me Down', is a tiny classic. 'The Man Who' recorded in a world where drivetime radio has no bearing on musical ambition. And if the fivesome don't cross over into the front rooms of the nation, the brothers Bennett can always fall back on their other profession of being amateur Michael Eavises.

"We organise the Truck Festival every year," grins Joe. "It's like Glastonbury but less commercial and a lot more laidback."

Festival as perfect metaphor for band? Sit back, relax and breathe it all in.

Ian Watson

PHOTOGRAPHY: SAM JONES/ROGER SARGENT

The Truck Festival is on July 20-21 at Hill Farm, Steventon, Oxon – see *Gig Guide*. Single 'Wide Open Sky' is out on August 12 – hear it now on *NME.COM*

NEW RELEASES FROM CARGO DISTRIBUTION

HOT SNAKES – SUICIDE INVOICE
SWAMI RECORDS
Hotly anticipated new full length from the Hot Snakes, who feature members of Rocket from the Crypt (John Reis), Drive Like Jehu, Mule and Delta 72. "Superbly abrasive post hardcore" 8/10 NME.
Out now on LP and CD.

HERMANO – ONLY A SUGGESTION
TEE PEE RECORDS
Long awaited debut from this Stoner rock super group, fronted by Kyuss/Unida frontman John Garcia. Hermano are the brainchild of producer Muso Dandy Brown. Live in the UK this week!
Out now on LP and CD.

ZEPHYRS – THE LOVE THAT WILL GUIDE YOU BACK HOME
ACUARELA
New 4 track EP from this Edinburgh band, whose debut album on Mogwai's rock action label was raved about! 2 new songs, a re-working of an album track & a Stuart Braithwaite (Mogwai) remix of "I came for that"
Out now on CDEP.

BLAUBAC – PERDURANCE
MOTH RECORDS
2nd album from the purveyor of infectiously dynamic and unique, detailed and beat-driven electronica; previous work has proven to have a longevity and appeal for fans of Boards of Canada, Aphex Twin and even Radiohead.
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TARA JANE O'NEIL – THE JOY OF...
ACUARELA
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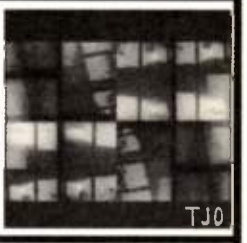

ROCKET FROM THE CRYPT – HOT CHARITY/CUT AND PLAY
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Thrills

It's meant to be funny

Edited by David Stubbs. Contributors: Andy Dawson

NICE ONE, CYRIL!

CYRIL PEMBRIDGE, THRILLS' RESIDENT COMEDIAN, TAKES A WRY, SIDELONG LOOK AT CURRENT EVENTS IN THE POP WORLD

I was tickled to hear that **Michael Jackson** has been appointed Honorary Director at Exeter City Football Club. This offers all kinds of amusing prospects in store. Perhaps Bubbles the chimpanzee will be installed as team manager!

Given Exeter's lowly league status, he couldn't do any worse than the present one!

Or perhaps instead of wearing two gloves, the goalkeeper will be now wear just the one – Michael Jackson style! Still, if they reach the Football Cup Final, they'll have no problem finding someone to write them a team song.

Knowing Michael Jackson, it'd probably be called 'Shake Your Funky Thing On The Football Pitch, Baby' – or something like that!

● I see that **Richard Ashcroft** has said that he feared until recently we were "staring down the barrel of World War III". It's amusing to think of how young Mr Ashcroft would have got along if he'd been called on to serve Queen and country!

Instead of young pop fans screaming 'Richie, Richie' at him, he'd have had some Sergeant Major screaming 'Get your hair cut, you 'orrible little man!'

Still, Mr Ashcroft might prove to be a secret weapon to the British in any upcoming conflict.

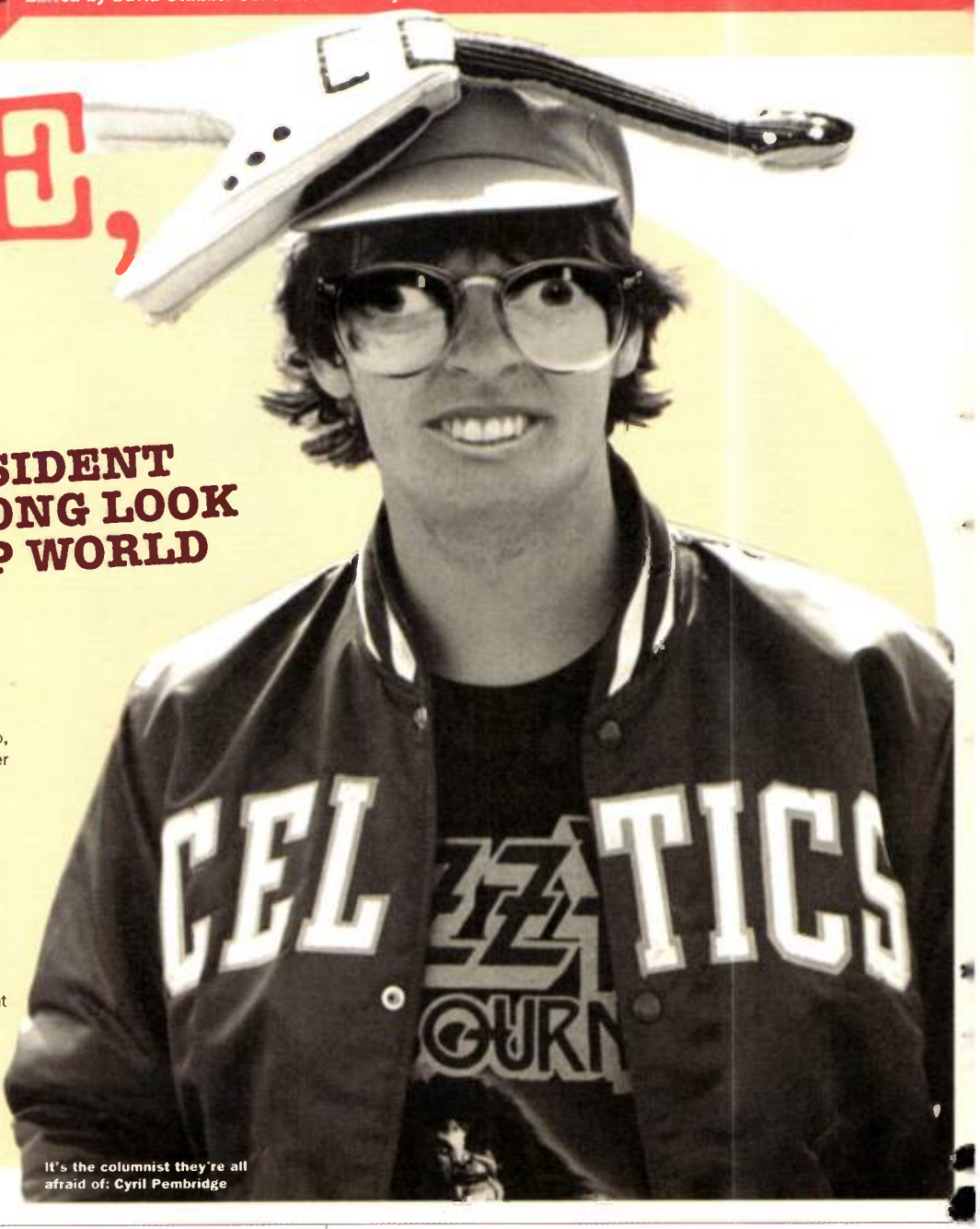
Just send him to the frontline and order him to start singing – and the Germans would probably run a mile, clutching their ears!

● **Marilyn Manson**, it seems, is in hospital, having overdone it in the recording studio.

Better not get up out of bed and walk about the ward, Mr Manson – you might be mistaken for one of the nurses!

● Finally, I am intrigued to read that Mr **Noel Gallagher** recently described the charming Miss **Kylie Minogue** as a "demonic little idiot". Well, if I might say so, that is typical of the sort of sewer language in which Mr Gallagher seems to specialise. Let me tell you, Mr Gallagher, I'm not shocked by your remarks, if that was your intention! But this I do say – you are a disgrace to the music industry! Miss Kylie Minogue represents all that is pure, decent, clean and pleasurable about pop music. You, on the other hand, represent all that is dirty, debased, lower class and unconscionable!

You've tried to drag Miss Minogue down into the gutter with you but I think you'll find she's too good for that sort of thing! A mad dog like you should be put down! May God have mercy on your soul!



It's the columnist they're all afraid of: Cyril Pembridge

GUNS N'ROSES

THE LATEST LINE-UP

Metal giants Guns N'Roses are back to play gigs in Britain soon, for the first time in ten years. During that time, Axl Rose has headed 138 different line-ups of the band, so to bring you up to date, here's his latest bunch of back-up boys.

WINDY JIMMY CROSSHAIR (guitar): So named because his guitar is powered solely by the wind, which he generates himself using an electric wind machine. Formerly a member of Sleeeze, he was sacked after insisting the band release his 18-minute long tribute to Pauline Quirke as a single.

MAX DEFACTOR (keyboards): Max really works overtime with the group, as he also appears solo as their support act. Claiming to be a keyboard-playing faith healer, he has cured scores of sick fans by getting them to join him onstage and rub his special organ.

MO WARZCHEWSKI (drums): The latest member of the band, 19-year-old Mo is in the group as work experience for the degree he's studying at the University Of Rock'n'Roll, Boston. Combines his studies and drumming duties with a part-time job in his local Piggly Wiggly grocery store.

WAYNE DRESDEN (bass): The most organised member of Guns N'Roses, and a calming influence. Axl says: "He thinks of the band as a kind of club and makes us pay our subs before rehearsals or 'committee meetings' as he calls them. There's always biscuits though. There didn't always used to be biscuits."

PHOTOGRAPHY: BLEDDYN BUTCHER/JOHN ROPER PHOTOGRAPHIC SERVICES/LFI

CHAD KROEGER'S 'HAIR TODAY'

NICKELBACK'S HAIRY FRONTMAN 'CUTS' THE CRAP AND GETS DOWN TO THE 'ROOT' OF THE PROBLEM

H is for Hirsute. A is for Aerodynamic. I is for, er, Ice Cream. R is for Rugged. I'm Chad Kroeger and I'm serious. Serious about hair.

My hair tutorials have caused such a stir that my mailbag has been doing overdrive with your responses. I've received many letters from fellow hair-users with hints, tips and tales of woe from the high seas. For example, Lee Toffat from Hastings writes: "I collect teenage girls' hair. I keep it in a box. Please don't ask me how I get it."

Wow. Hair-raising stuff there from Lee. Keep on keepin' on.

Meanwhile, Lynn Constantine from Taunton asks: "Chad, how many times a day do you wash your hair, and do you use any particular conditioner?"

Lynn, I have a unique relationship with my hair which no mere mortal could understand, but I will reveal that my hair tells me when it needs to be cleansed. Lord have mercy. I can't reveal my conditioning programme, but I can tell you that it involves beef gravy.

That's all for now. I am weak, and must replenish my strength ahead of my next crusade. Stop looking at me now you pagans.

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WRH

THE ROCK'N'ROLL GUIDE TO

Looking for the coolest bands and the greatest parties in New York? Welcome to the neighbourhood...

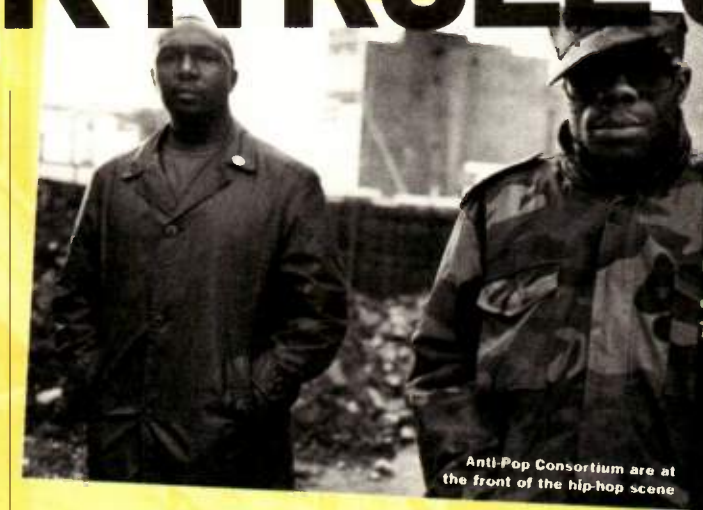
Text: Gavin McInnes Photography: David Reich

Brooklyn has always been the place where poor artists look over to Manhattan and dream of making it one day. It's the place where John Travolta practised his dance moves before heading to the city in *Saturday Night Fever*.

Today, it's filled with two distinct groups of people. Fuckwit rich kids who are slumming it because "the ghetto's got so much soul" and really hard-working artists creating music that the rest of the world is going to be asking about very soon.

In addition to the Yeah Yeah Yeahs and The Rapture, bands like Black Dice and Lightning Bolt will be as big as The Strokes before the year's out and even if rap artists like APC, El-P, Aesop Rock, and Prefuse 73 don't achieve the same notoriety, they will go down in hip-hop history as part of the two per cent that kept it real right 'til the very end. If you want unpretentious music that's made in people's kitchens and doesn't know where it stands, you're in the right place. Brooklyn is rough, rugged and raw.

The only area worth discussing musically in Brooklyn is a tiny enclave of hipsterness called Williamsburg. Brooklyn's music scene is Williamsburg's music scene and here are the guitars, beats and clubs that make it so.


Anti-Pop Consortium are at the front of the hip-hop scene

"It's a rent thing, that's why Brooklyn's blowing up big at the moment" Karen O, Yeah Yeah Yeahs

Lightning Bolt: one of many bands to come out of the Rhode Island School Of Design

THE BANDS

GUITARS: Most of the scene is totally disorganised: just a lot of middle-class kids with no money trying to use Manhattan as a catalyst to making it big. **Yeah Yeah Yeahs** are one of those bands. Though they're considered a Brooklyn band right now, the success of their debut album will have them in a Manhattan apartment by the end of the year.

There is, however, a house of fucked-up kids deep in the heart of Williamsburg that are redefining the sound of Brooklyn rock. They come from the Rhode Island School Of Design. Though they get into fights dressed in funny animal costumes, they're more than just a gang of eccentric head cases. They make incredible art, put on bizarre parties and are members of the most innovative and important bands in New York. They play under millions of different names but their most popular manifestations are **Black Dice** and **Lightning Bolt**. The former is a scary noise band that makes Godspeed You Black Emperor! sound like the Sugababes. Lightning Bolt, on the other hand, are much more melodic. They create harmonic and furious hardcore with a heavy rock backdrop. Black Dice just put out an album on DFA Records which is weird because they usually do more electronic Brooklyn bands like **The Juan Maclean** (Miss Kittin meets Juan's old band, Six Finger Satellite).

The rest of the rock scene in Brooklyn is pretty much in the same spot as Yeah Yeah Yeahs were a few months ago; had a few gigs and banking on a big break like Julian Casablancas wearing their pin on *Saturday Night Live*. **Outhud** moved from California and are already playing trendy art galleries. **The Liars'** sloppy rock'n'roll sound gets the most votes as the next Yeah Yeah Yeahs. **Japanther** is a white hot version of Guitar Wolf if Guitar Wolf knew how to play their instruments. They are not to be confused with the equally guitar-driven great band, **The Panthers**.

BEATS: The likeliest next big thing in underground hip-hop is **Anti-Pop Consortium** – three funky Brooklynites who make electro rap. Frontman Beans is said to be making a killer solo album.

Williamsburg's **Prefuse 73** is the guy who put out that cantankerous onslaught of hip-hop beats and samples on Warp Records a few months ago that nobody knew what to do with. The hip-hop community said he was too electronic and the electro community said he was too hip-hop. Both later got over it and decided he had rescued the genre by creating a new one.

Aesop Rock and **El-P** followed suit with their own brand of urban rap sounds. These groups make the only Brooklyn music outside of Williamsburgh that's worth mentioning. Aesop Rock does a seamless and wobbly freestyle over beats so soft they could be Massive Attack while El-P get so pissed off at things like abusive stepfathers his beats sound like Alec Empire. Just when rap was becoming another way to sell fast food, these Brooklyn street kids have made it pressworthy again.

SYNTHS: Most of the electroclash scene is based in Manhattan but there are a few, less glamorous bands that focus on music more than fashion and opt to stay in Crooklyn. **Pixeltan** (named after the hue you get staring at a computer screen all day) are related to the Rhode Island collective (Black Dice's Hisham plays drums) but they sound more like PiL and Throbbing Gristle than a typical Brooklyn rock band.

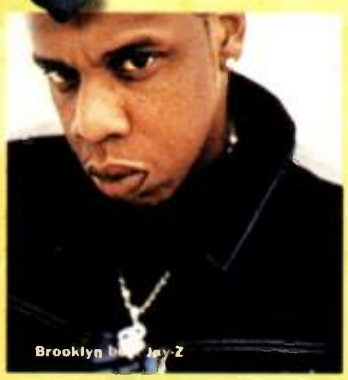
The Liars: the next Yeah Yeah Yeahs?

BROOKLYN: THE CLOTHES

To take the L train under the East River and into Brooklyn is to descend into second best. People don't dress like The Strokes. They dress like Dexy's Midnight Runners. They can't afford to be ironic so utilitarianism is the dominant mindset. Walking up and down the hipster drag (Bedford Avenue) you feel like you're in Seattle five years ago. When the natives dye their hair, put on a vintage ski jacket and some Triple 5 Soul pants you want to pound them for trying so hard but, in a strange way, that's the charm of the place.

THE MUSICAL HERITAGE

Jay-Z
Notorious BIG
Mos Def
Adam Yauch
Les Savy Fav
Jeru The Damaja
MOP
Ol' Dirty Bastard
Memphis Bleek
DeeJay Punk Roc


Brooklyn boy Jay-Z

PHOTOGRAPHY: PIETER M VAN HATTEM/SAM JONES/SOULLA PETROU/SANNA CHARLOTTA PORTER ADDITIONAL REPORTING: NATHANIEL CRAMP/KITTY EMPIRE

BROOKLYN

Yeah Yeah Yeahs: band most likely to make it to Manhattan

BROOKLYN: A NATIVE SPEAKS!

"It's a rent thing, that's why Brooklyn's blowing up big at the moment. There's a couple of venues there. Warsaw – an old Polish veterans' place – is a beautiful venue, that's the hotspot for Brooklyn bands, except it's really huge, and there's also North 6 which is smaller. There's also these two guys called The Twisted Ones who are at the core of the Brooklyn scene. They're promoters and everything they do is an event."
Karen O, Yeah Yeah Yeahs

THE VENUES

Luxx: electroclash's Brooklyn outpost

Luxx, 256 Grand Street
Although the electroclash scene is based in Manhattan, this is one notable exception. **Larry Tee** (co-founder of the movement) has these incredible parties every weekend at a bar called Luxx, where ARE Weapons and Soviet keep the homos and heteros happy. This is one of the few places you're not going to get that typical Williamsburg knob with dreads and a goatee and a positive mental attitude. It's about as stylish as Brooklyn gets.

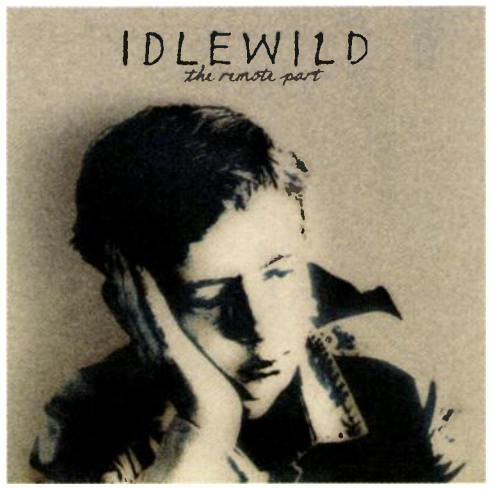
The Abbey, 536 Driggs Avenue
The Abbey is one of the few bars in Williamsburg with a half-decent jukebox. That's a big deal in Brooklyn. You see, despite housing the members of all your favourite bands, Brooklyn bars play the worst shit you will ever hear. U2, Bob Marley and Santana (live!!!) are common, so to come to this place and hear Spiritualized is nothing less than heavenly (they have Heavenly too).

Enid's, 560 Manhattan Avenue
Karaoke Mondays could be fantastic if only these NYU students in army shirts and blonde hair wouldn't try to be amusing and sing the songs in a funny voice. Karaoke is only fun when you try your best and some of the insecure wankers that show up at this night personify everything that sucks about being in Brooklyn.

The Stinger Club, 241 Grand Street
If resident lesbian DJ Holly Pops is spinning you're in luck. This bar can get a bit dangerous but before and after Luxx it's a fucking blast.

Have a fucking blast at The Stinger Club

ESSENTIAL NEW ALBUM



IDLEWILD

The Remote Part

- "Bold, bright, broken and bitter...it's every ounce of Idlewild's potential fulfilled at once. Awesome. 9/10" (NME)
- After a triumphant run of live shows at Glastonbury, T in the Park and with The Hives at Brixton Academy, Idlewild release their third album, The Remote Part
- Highlights include Stay The Same, Live In A Hiding Place, You Held The World In Your Arms and the current single, American English

Acoustic PA + signing at Virgin
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Wednesday 17 July 5pm

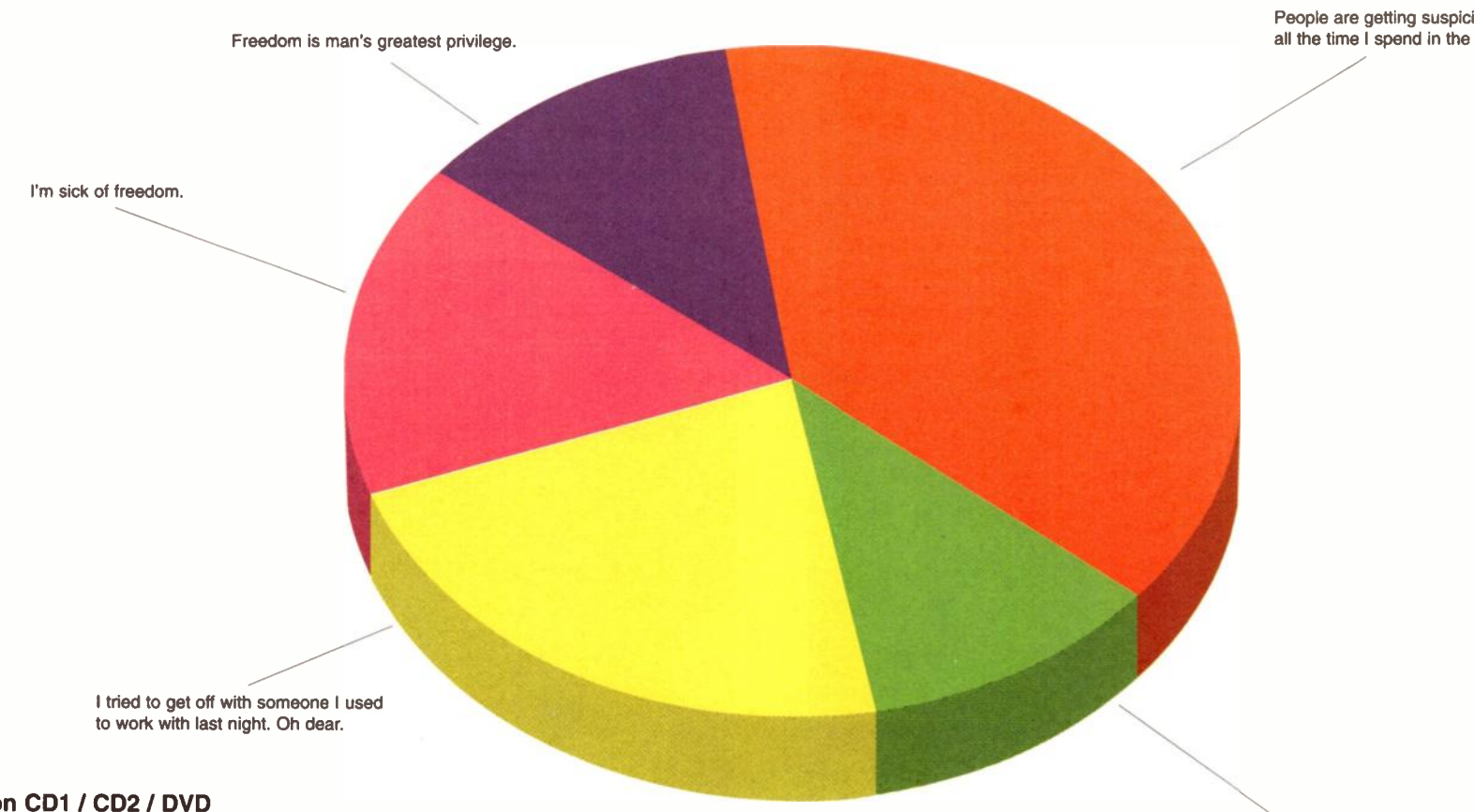
WHATEVER TURNS YOU ON

Virgin megastores

virgin.com/megastores/uk

www.petshopboys.co.uk

Fig. 01: **Pet Shop Boys** I get along


Freedom is man's greatest privilege.
People are getting suspicious of all the time I spend in the park.
I'm sick of freedom.
I tried to get off with someone I used to work with last night. Oh dear.
Is take-away food my single greatest friend? It seems so.

Out July 15 on CD1 / CD2 / DVD

CD 01 enhanced cd includes two new tracks 'Searching for the face of jesus' and 'Between two islands'
CD 02 live CD includes 'Red letter day' and 'Love comes quickly'
DVD features 'I get along' / E-mail' video plus 2 bonus audio tracks

Pet Shop Boys on tour in the UK: July 6-22 call 0870 400 0688 for details

Parlophone

Giving them a rapturous reception: industry figures, hip kids and famous faces (like friend from Kinds Of Convenience, above)

THE HOTTEST COOLEST TICKET IN TOWN

They've made the underground party anthem of the year and now The Rapture are causing the kind of frenzied excitement as only a bunch of good-looking New Yorkers with killer tracks could. NME checks out their debut UK shows

Text: Piers Martin Photography: Sanna Charles

Stop us if you've heard this one before: a group of good-looking, sleepy-eyed, bushy-haired guys from New York City, with one killer crossover single under their belts, heads over to the UK for a string of hugely anticipated shows, their first on these shores. A&R sharks shadow the band's every move touting seven-figure deals. The capital's underground flock to these shows and nod approvingly in the wings. These boys, they realise, are pretty special.

Yup, The Rapture are like The Strokes but with a disco twist. Authors of this year's feel good hit of the summer, the striking new wave punk funk anthem 'House Of Jealous Lovers', The Rapture are the straight-laced rock band whose signature track is the peak-time tune of choice at electroclash parties the world over. When DJ Hell played the opening shards of 'House...' at the International DeeJay Gigolos knees-up in Barcelona last month, the place erupted and the venue got trashed. Would similar scenes of unbridled jubilation greet The Rapture in London? *NME* travelled with The Rapture over one very long weekend of gigs to find out.

THURSDAY, JULY 4
ON THE ROCKS, SHOREDITCH, LONDON

On The Rocks is a seedy nitespot in Shoreditch that's been hijacked by the Hoxton mafia. Tonight is a heaving, industry-studded private party thrown by style mag *Dazed & Confused* and The Rapture are the main attraction. *Kids* actor Leo Fitzpatrick is DJing. Mo'Wax boss James Lavelle is present; his erstwhile partner in UNKLE, Tim Goldsworthy, is today one half of DFA, the New York-based production team who've collaborated with The Rapture for two years and are largely responsible for shaping the band's voluminous dancefloor direction. DFA, whose other member is James Murphy, aka the LCD Soundsystem, recently finished recording The Rapture's debut LP, out later this year.

What DFA bring to The Rapture's sound is apparent when the quartet start to play. Opening with a stark, angular cover of The Psychedelic Furs' 'Dumb Waiters', the group hurtle through a set of hysterical, edgy, new wave-influenced songs that, like Luke's frenzied yelp, initially grate. But once you become accustomed to their wired, high-tension assault, the songs' delicate nature unfolds. Tight and energetic, the result of four years' constant touring around the States, it's obvious that The Rapture are cut from the same cloth as At The Drive-In and Fugazi: this is brutal, clever, romantic rock. DFA take these key elements and, as new nine-minute single 'Olio' attests, mix in 909 drum patterns and 303 acid squiggles. Tellingly, The Rapture don't/can't play 'Olio' live, which is a shame. Instead they perplex and thrill in equal measure.

"Hopefully our songs capture a mood or a feeling," Luke later explains, accounting for his dramatic vocal style. "They're really not that specific. It's more abstract, they convey some sort of emotion, I hope."

"We know we're good. We know we're really fucking good" Gabe Andruzzi

FRIDAY, JULY 5
93 FEET EAST, BRICK LANE, LONDON

"It seems like there's a buzz about us but we don't really feel it." So says drummer Vito Roccoforte, slumped on a leather sofa in the venue's bar beside the rest of his band, Luke, Jagger-lipped bassist Matt Safer and saxophonist and percussionist Gabe Andruzzi. Loquacious and outgoing The Rapture ain't. Rather, they're tired, weary from touring Europe. "We react very physically to what we do and by the end of the set I'm tired and also very energised," says Gabe. "I would like the audience to have a little bit of that in them. And if they don't I would at least like them to be happy."

"This band is defined by its shows," declares Luke. Six hours later, The Rapture play before their largest crowd at avant-disco club Sonic Mook Experiment, the open-minded night which has championed The Rapture's music for some time. Trevor Jackson of Playgroup and Output Records, the label that's licensed The Rapture's records in this country, regularly spins here. Naturally, 'House Of Jealous Lovers' provokes a wild response, as do spikier, unfamiliar tracks like 'Modern Romance' and 'Coming Of Spring', which sound, in a good way, like early Cure. Afterwards, The Rapture dance upstairs to, appropriately enough, '80s Cure contemporaries The Sisters Of Mercy and The Cult, DJed by Parisian electro duo and Output labelmates Black Strobe.

SATURDAY, JULY 6
ROUGH TRADE SHOP, COVENT GARDEN, LONDON

This might be The Rapture's third show in 36 hours but this well-attended lunchtime set, tucked away in the corner of this tiny basement store, is their best so far, and the sound's the clearest too. Behind the counter, DFA's James Murphy spins German house while a beaming Trevor Jackson takes photos of his charges. Perhaps because they're basically playing on top of each other, hemmed in by fans, The Rapture feed off the energy and excitement in the room. There's no industry here either, just fans, it's a friendly vibe. They close with a haunting new track, 'All Is Love', and their frosty demeanour finally thaws.

"I think this was the best show," reckons Luke. "We grew up playing in such close proximity, it's like being in our practice space. The first tour we did was in people's front rooms. I like having someone right up close 'cos you can feel if it's going well. And this went really well."

MONDAY, JULY 8
TRASH, THE END, LONDON

To glamorous night spot Trash for more Rapture action. *Kids* actor Leo Fitzpatrick is here again, as is Rapture fan Tiga, who DJs after the band's show. Their set – fierce, nervy, feral – is too harsh for the delicate ears of many of the Casablancas clones and Stevie Nicks chicks at Trash. But no matter. "We really don't care if people aren't into our music," shrugs Gabe. "We know we're good. In fact," he adds with uncharacteristic fervour, "we know we're *really* fucking good."

GET YOUR CLICKS HERE!
HEAR CURRENT RAPTURE SINGLE 'OLIO', AND SOLD-OUT DEBUT UK SINGLE 'HOUSE OF JEALOUS LOVERS' ON *NME.COM* NOW

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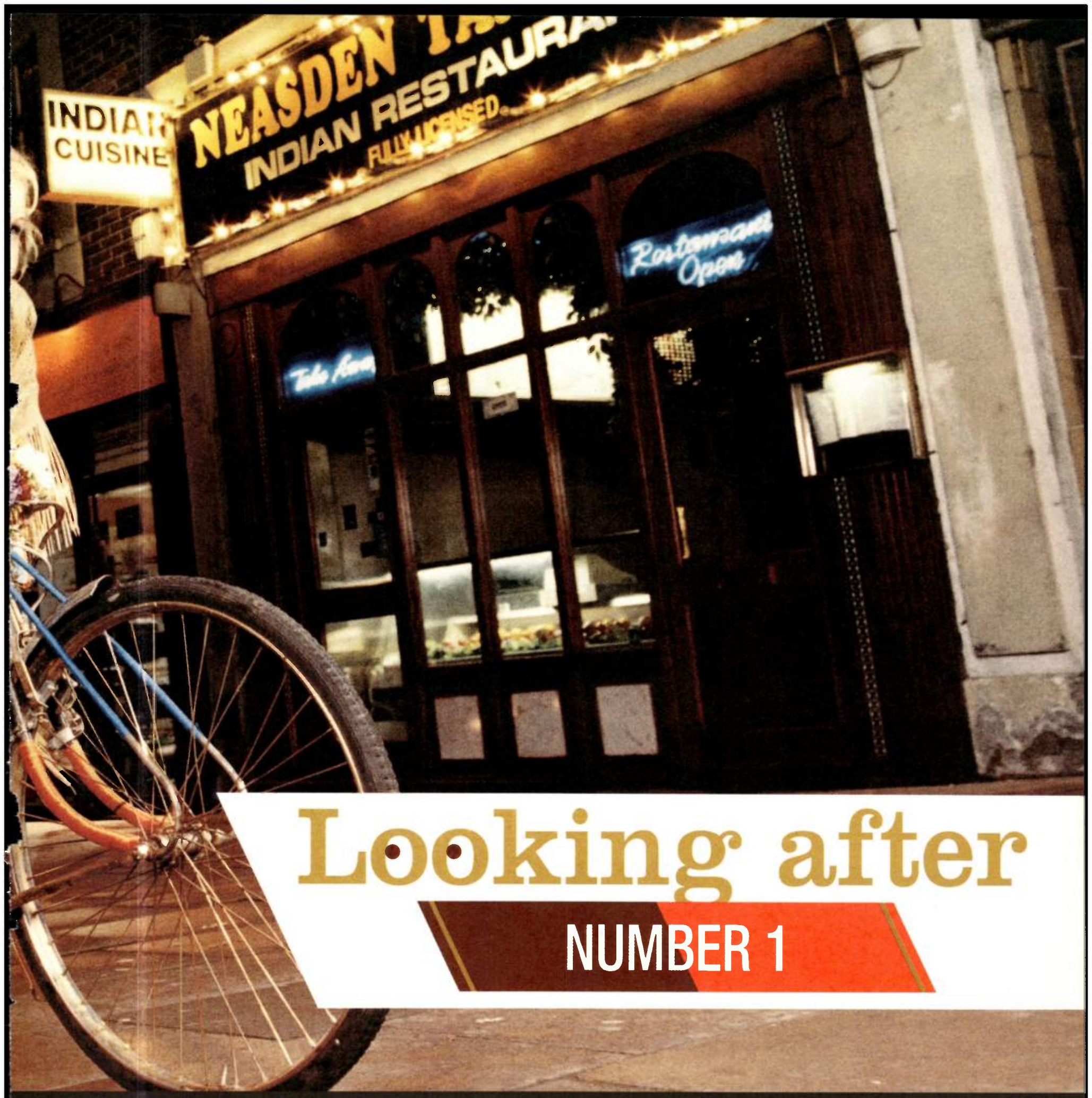


USES CANCER

fficers' Warning

mg Nicotine

HOW FIVE 'DORKS' BECAM THE MOST ADORED POP-P

When nice-guy punks New Found Glory set off in a knackered van to play to one bloke in Pittsburgh, little did they realise they'd return as the biggest band on the biggest tour in America

"Sometimes," says bushy-browed New Found Glory singer and Quentin Tarantino lookalike Jordan Pundik, "after we play a show I'll get changed and leave my sweaty boxers lying around on the bus. The other day I got back from having a shower and couldn't find my shorts. I was pissed. Then I found out that some girls had got hold of them and took them home. They didn't wash them or anything, just let them dry, then had a slumber party and took turns wearing my sweaty boxers..." He looks momentarily confused.

"Sweaty ball boxers!" screams guitarist Chad Gilbert delightedly. "Ball sweat boxers! Those girls are gonna get infections!"

Meet New Found Glory: sweaty-bollocked, pop-punk pin-ups.

NFG are midway into a six-month stint on the road that started in Europe and has now caught up with the Vans Warped Tour. Tomorrow night they'll be appearing on prime-time chatshow *Jay Leno*, but the band are vastly more excited about their place on the bill of the Vans tour than running through new single 'My Friend's Over You' in front of the studio cameras. Host this year to the Alkaline Trio, Vex Red and an array of interchangeable pop-punk chumps, the Vans tour is a sort of rolling punker summer camp, an annual rite of passage for a whole generation of American teens, who turn up dressed either in preppy-looking shorts and Ts or a comical approximation of the styles of 1977-model British punks. New Found Glory used to follow the tour around Florida before they were in a group. Now they're the biggest band playing and easily the most well-loved.

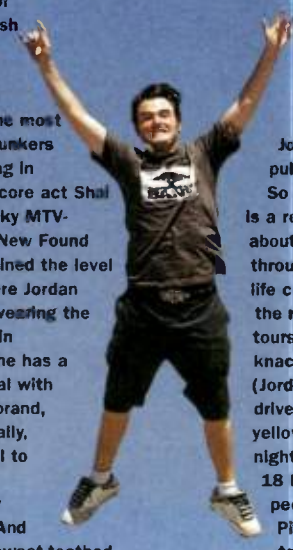
There are ten stages – NFG are playing on the 'Brian Stage', whatever that means – and loads of little makeshift stalls selling everything from CDs and political literature (*The Women Of Zapatista* goes unbought) to Spamburgers. Yum.

Now, after six weeks winding around the Midwest, the tour finds itself in Fresno, California, three hours' drive north of LA. The venue today is literally a giant cowshed – the Tulare International Agri-Arena – in the middle of nowhere. It's a mohawk-wilting 35 degrees out, but some 12,000 people are milling around in this giant dustbowl, while purple dragonflies the size of sparrows hover overhead.

Hiding from the sun onboard their well-appointed tourbus, it quickly becomes apparent that NFG are not exactly from the hell-raising school of bands. The Sprite-to-Budweiser ratio in the fridge is alarmingly high, none of them take drugs and the ones who aren't married are either too gawky around girls or already in steady relationships. Women of Fresno: you have nothing to fear.

In strong contrast to self-publicists like, say, The Libertines, New Found Glory are five men who do not like doing interviews. Maybe it's the deeply lethargy-inducing heat, but as soon as *NME*'s dictaphone is rolling, the band's chirpy banter grinds to an uncomfortable halt, the quintet who were formerly fooling around in comedy accents becoming withdrawn and earnest. Jordan makes a great show of being accommodating, but the way he draws his legs up in front of his chest shows he's ill at ease. Whenever conversation turns to something he's uncomfortable with, he buries his face in a huge box of goldfish-shaped biscuits. Bassist Ian Grushka, who ten minutes ago was pulling a face like The Grinch while gleefully flicking bogeys at the *NME* photographer, now prefaces each of his utterances with a heavy sigh – he doesn't exactly roll his eyes with each answer, but you get the general impression. Flatmates Cyrus Bolooki (drums) and Steve Klein (guitar), meanwhile, are earnest but ultimately diffident.

New Found Glory have no great love for journalists, but then again they needn't. Despite critical maulings they've sold half a million records worldwide, enough for all of them to buy posh houses in LA. Combining a pedigree which pleases even the most puritanical of punkers (Chad once sang in respected hardcore act Shai Hulud) with perky MTV-friendly tunes, New Found Glory have attained the level of success where Jordan worries about wearing the wrong trainers in photographs – he has a sponsorship deal with one particular brand, although, typically, he's too bashful to say which.



And now new record 'Sticks And Stones' is the sweet-toothed sound of a band growing older and ever-so-slightly more disillusioned. If 2000's self-titled second album (NFG's debut 'Nothing Gold Can Stay' came out on Florida indie Drive-Thru in 1999) was full of straightforward songs about school and girls, 'Sticks And Stones' jettisons them in favour of more introspective and contemplative songs about, well, school and girls. Recorded in California rather than the band's native Florida, it's the sound of a band who left behind their friends and families to go out on tour for two-and-a-half years and came back different people.

"We're all a bit more jaded," reckons Chad. Jordan: "Plus, I've finally gone through puberty." Chad: "Right. Jordan's finally got pubic hair, everybody."

So 'Sticks And Stones' is a record made by and about five friends going through various – ahem – life changes. They've done the requisite self-booked tours in the back of their knackered old van (Jordan: "Cyrus used to drive. He'd be literally yellow from staying up all night driving. We'd drive 18 hours to play to ten people. Once, in Pittsburgh, we played to one person. Only one person paid to come and see us!"), have travelled the globe supporting Blink-182 and now claim to have made the album which reflects their experiences. So how come all the songs are still about getting dumped?

Chad: "I think we just try and write songs that are honest and relevant to us. It's not like we're trying to write angry songs or political songs or songs about

> **"We like to complain a lot just to hear ourselves complain. In actuality we have nothing to complain about, but we were just born like that"** Ian Grushka

Welcome to New Found land: (l-r) Chad, Jordan, Cyrus, Steve, Ian, and er, Chad, Jordan, Cyrus, Steve and Ian

ME UNKS EVER!

Text: Pat Long Photography: Chris Sims

situations we don't know about..."

Jordan: "We're not going to write songs about the government..."

Chad: "Unless Jordan gets butt-raped by a police officer..."

Jordan: "..."

Plus, New Found Glory are a band that, by their own admission, *love* to whinge. They moan, they bitch, they whine.

"We like to complain a lot just to hear ourselves complain," assesses Ian. "In actuality we have nothing to complain about, but we were just born like that."

So aside from moaning, how do you let off steam if you're touring consistently for six months, cooped up on a tourbus with a load of guys in 'sweaty ball boxers'?

Chad: "We play video games. Occasionally we go out to the movies. I'm straight-edge and the rest don't drink much. Other bands on this tour will hang out with girls and try and get girls to come back to the bus, but whenever girls come back to our bus I feel bad for them. I feel like we let them down. Like the other night this really hot blonde girl came back to the bus and we were just sat around playing video games. I think she was disappointed."

Her loss. Because instead of being globe-straddling rock filthpigs, New Found Glory are the archetypal 'your mate in a band' band. Easy-going, unpretentious and scruffy, they take themselves no more seriously than they expect you to.

"Whenever girls come back to our bus I feel bad for them. I feel like we let them down" Chad Gilbert

"Growing up and going to shows, seeing my favourite bands always let me down," says Chad. "Just seeing them act like rock stars, y'know? That's why I got into punk music, because the bands were playing amazing music and they were accessible. You were able to meet them and they were down to earth. They never had an image to give off."

"Some people," complains Steve a little bit more, "just think that we're a goofy picture band, that all we do is pull stupid faces for the camera and that's all there is to it."

Chad nods. "Then people sometimes think we're like a boyband. It's never been our intention to make all the little girls scream. It's never been our intention to look cute."

Jordan: "Mainly because we can't."

"For us, image doesn't really matter. We look just like our fans anyway," continues Chad. "So pictures never come out good. Ever since I was little every picture of me that's been taken has looked stupid, so why start worrying now?"

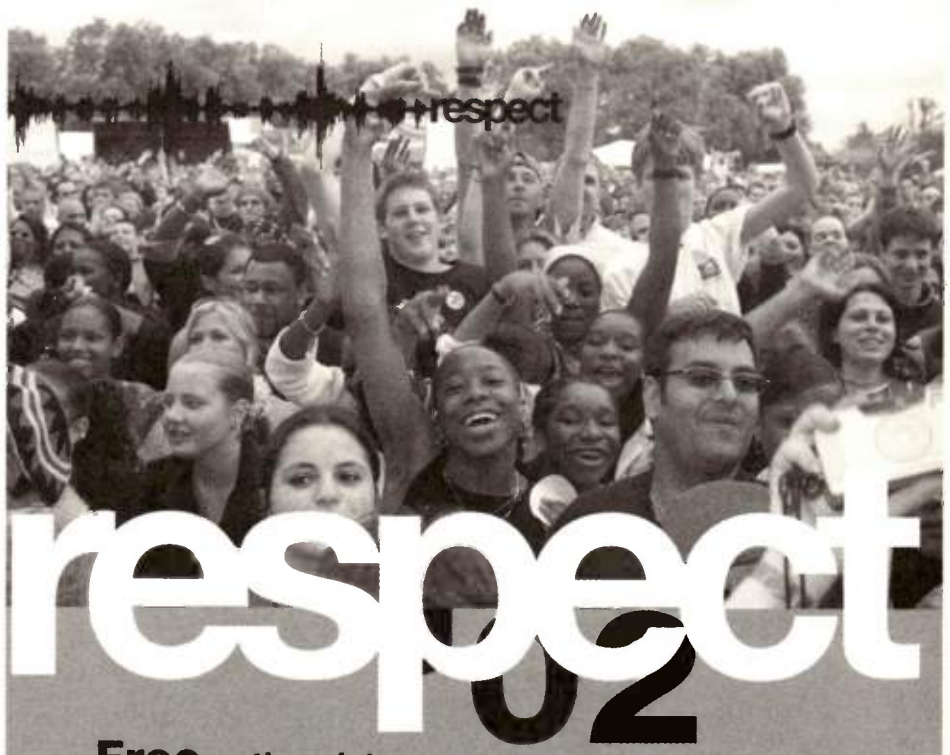
"We're not very photogenic," adds Cyrus, seriously.

Chad: "Yeah. Which makes it even more weird when we get letters saying the weirdest things, man. The close of this one letter I got said, 'If you see a girl in the front row of the show with big tits then that's me, please fuck me hard.' What am I supposed to think? She was probably about 15 or something... "

Jordan is mortified: "It's... awkward, y'know?"

Chad: "I don't think people realise that even though we're on MTV or whatever we're still just from the same as everyone else. We like the same music. We wear the same clothes. We're from the same suburban neighbourhoods." He pauses momentarily. "We're just dorks like everyone else."

GET YOUR CLICKS HERE!
WATCH THE VIDEO FOR 'MY FRIEND'S OVER YOU' AND WIN NFG STUFF ON *NME.COM*



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WHY 2002 BELONGS TO THE VINES

How falling in love with Craig Nicholls will change your life forever

If you go down to the record shop today, you can buy one of the greatest albums you will ever hear. That album is 'Highly Evolved' and it was made by The Vines, a band who have already made a seismic impact on our musical barometer.

Only two years ago, the idea of Glastonbury 2002 being rocked to its foundations by a visceral four-piece rock'n'roll band from the other side of the planet seemed about as likely as England getting through to the World Cup quarter-finals.

Yet the incredible electrical storm summoned up on the Other Stage by The Vines three weeks ago proved that here is a band determined to claim their place in the Rock'n'Roll Hall Of Fame by sheer force of will.

Flashback two years. Youth and excitement were out. Beards and bobble hats were in. For those bands corralled into the, ahem, New Acoustic Movement, the five-step plan to rock superstardom looked a little like this: 1) Crawl out of bed hungover. 2) Reach, bleary-eyed, for acoustic guitar. 3) Remember that three weeks ago your girlfriend dumped you. 4) Mumble thoughts on the matter incoherently into a microphone. 5) Leave recording studio, new single completed. The combined effect was the look and sound of a Nick Hornby novel put to music. When Badly Drawn Boy actually did it for *About A Boy*, you knew that for NAM, the war was over.

In such a dreary climate it was hardly surprising it took a single shoto to launch The Strokes. You could almost hear the collective swoon as a nation turned to page 28 of *NME* dated April 21, 2001 and found, in the place of a bunch of tramps nursing soggy roll-ups, five absurdly named dark-eyed princes, ready to administer a Manhattan-transfer of cool. That they all had names like Claudio Augustine Garibaldi St Hubbins III was merely a bonus.

In the wake of the dissolute jacket of 'Is This It', the floodgates opened. With The White Stripes and The Hives both making successful colour-coded bids to cash in on the newly resurrected belief in rock'n'roll roots manoeuvres, the stakes were raised. A vampiric Black Rebel Motorcycle Club successfully strapped a coffin-shaped sidecar to the Stripes/Strokes bandwagon with their bad-tempered take on T.Rex, but it was only with the arrival of The Vines in the charts in April (debut single 'Highly Evolved' entered at a cool Number 32) and their static-thrill of a debut that the whole glorious mess acquired a band and an album that will truly stand the test of time.

The Vines, quite simply, feel like a group with the power and potential to... oh, listen. They get you thinking of The Greats. Of Nirvana. Of The Who. Of Swervedriver (that's what Craig reckons, anyhow).

In a scene currently bursting with twig-thin bands in greasy fringes and leather jackets, they are the benchmark. The impeccable Ramsay Street gone grunge image, the retro-active melodies; The Vines have got the lot. And in the wake of the re-installation of rock'n'roll at the top of the cultural barometer, they have the potential to shatter the cultural preconception that an Australian group can't have the whole planet singing their name. They're that exciting. Anyway, it's about time there was a rock'n'roll star in the skies called Craig.

The Strokes have got the looks, the Stripes have got the image, and The Hives, bless 'em, have got the stage show. But right now it's The Vines who've got the tunes. And, as any student in rock history will tell you, that's the only thing that lasts. Besides, who better to surf the zeitgeist than a group familiar with Bondi Beach?

Jason Fox

In a scene bursting with twig-thin bands in greasy fringes and leather jackets, they are the benchmark

IS 'HIGHLY EVOLVED' THE GREATEST DEBUT ALBUM EVER?

The weird thing about the greatest rock'n'roll songs is that any idiot can play them. The Who's 'My Generation', Nirvana's 'Come As You Are', Oasis' 'Live Forever' The Strokes' 'Last Nite'. Three-chord wonders, all of 'em. That, apart from all the other things, is what makes The Vines' debut album – which as we go to press is poised to burst into the Top Ten – feel so much like genius.

It just sounds *easy*. Craig Nicholls is at the same point in his career as Liam Gallagher was when he sang *"Live my life in the city/There's no easy way out"* in 'Rock'n'Roll Star'. When he sings *"I wanna get free/I wanna get free/I wanna ride into the sun!"* in 'Get Free', he's falling in line with a chain of command that stretches all the way back via Liam to Kurt, to Morrissey to Johnny Rotten and Iggy back to Marlon Brando's surly anti-everything rebel Johnny in the 1954 movie *The Wild One*. The name of the rival gang in the movie was Black Rebel Motorcycle Club. Spooky.

It's grungy and vital and it sticks in your head like chewing gum

It's this, as much as anything, that makes you think 'Highly Evolved' might just be a debut to rank with all-time heavies like 'Definitely Maybe', Television's 'Marquee Moon', The Jesus And Mary Chain's 'Psychocandy', even 'The Stone Roses'. It feels, like all the best rock'n'roll, instinctive. Think about writing these kind of songs for longer than five minutes and you're halfway to prog rock. Deconstruct them and you may as well forget about it: you're in 'Amnesiac' territory.

As with all great debuts, it's driven by a need to escape from a restrictive environment. If 'Highly Evolved' is anything to go by, The Vines can't wait to get out of theirs. As Craig sings in 'Outtathaway!', *"It's driving me insane!"* If The Vines crash-landed in heaven, you'd imagine they'd bail straight out. Simply, Craig sounds like the best, snottiest, rock'n'roll brat this century.

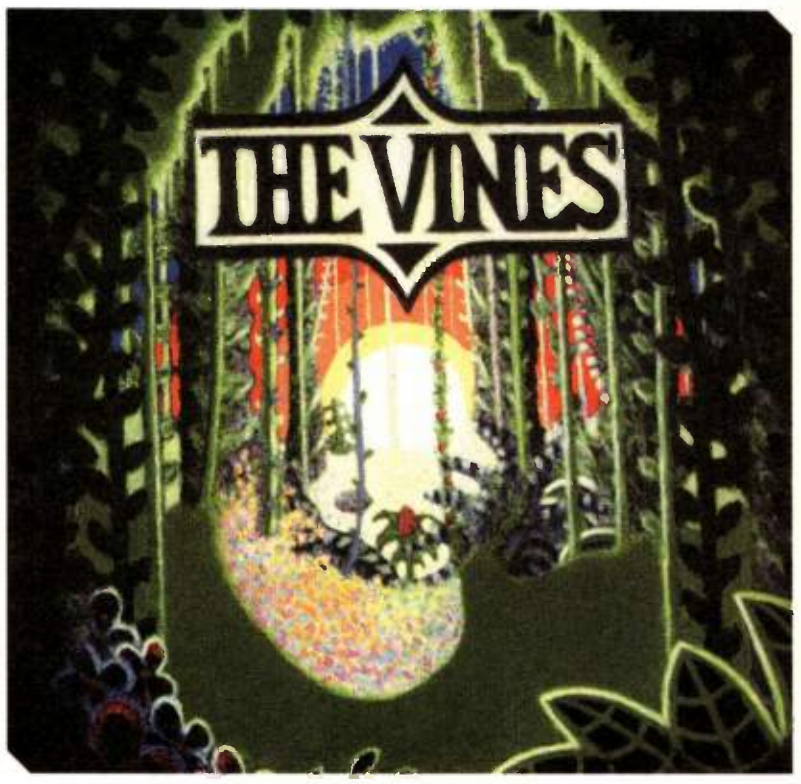
Another thing 'Highly Evolved' shares with great debuts past is that The Vines are natural magpies. As Noel Gallagher could tell you, stealing from the best is an art form and on 'Highly Evolved' The Vines manage it without ever getting their lawyers hot under the collar. The Kinks, Nirvana, Brian Wilson, Supergrass, The Stone Roses... they're all in there somewhere. The result is a record that practically compels you to open the windows and blast it over the rooftops. It's grungy and vital and it sticks in your head like chewing gum.

Equally, it doesn't need a context to sound good. For all the baggage that comes with The Vines' role in the midst of a rock renaissance, it stands up entirely on its own. Slouching, of course. The only cultural antennae you need to get into it are ears.

The other, crueller, thing 'Highly Evolved' does is show up quite what a waste of time some of the other stuff you've been listening to lately is. No offence, but what use is The Hives' 'Your New Favourite Band' when you've got songs with as much variation and attention to detail as 'Get Free' and 'Autumn Shade' to listen to?

Like all the great debuts, 'Highly Evolved' shows no mercy as it raises the bar a notch. Now it's up to everyone else to see if they can jump it.

Jason Fox



THE ACCOLADES

What the papers said about 'Highly Evolved'

The Observer, 7 July 2002

POP CD OF THE WEEK

THE VINES Highly Evolved

Recorded in LA with producer Rob Schnapf (Beck, Foo Fighters), their debut is raw and catchy, filled with pumped-up garage rock and the occasional big ballad. At times singer Craig Nicholls wails like an antipodean Mick Jagger ('Outtathaway') while 'Country Yard' contains a plaintive vocal that wouldn't be out of place on a Coldplay record.

The Times, 6 July 2002

The Vines are bringing much-needed energy to the evolution of pop, says **David Sinclair**

The Vines
Highly Evolved
★★★★★

Straight out of Australia, with a sound so sexy and sludgy that it makes you want to roll around in it, the Vines have done more than capture the spirit of the day with their debut album, *Highly Evolved* (Heavenly). Like the Ramones with their self-titled debut in 1976, or the Stooges with theirs in 1969, the Vines have done no less than redefine how a bonkers rock'n'roll band is supposed to function. But while those acts stripped guitar [illegible] down to its

Heat, 13-19 July 2002

The Vines
Highly Evolved (HEAVENLY)

Highly Evolved manages to combine these influences in such a way that the result is something genuinely original. From the punk/grunge of title track *Highly Evolved*, *Get Free* and *In The Jungle*, to the luscious 60s psychedelia of *Sunshinin'* and *Country Yard*, each track offers the listener something exciting and vibrant.

Verdict: Thoroughly enjoyable and invigorating, if you're a fan of bands like The Hives and The White Stripes this is an essential buy. ★★★★ OLIVIA COOKE

Daily Mirror, 28 June 2002

THE VINES: HIGHLY EVOLVED ★★★★

THE classiest act to emerge out of Australia since Crowded House called it a day. Frontman Craig Nicholls may have a more wayward public image than Neil Finn, but he shares the same astute understanding of pop craft.

Kurt Cobain and Evan Dando are the key influences but Autumn Shade's dreamy psychedelia and the gorgeous Country Yard signal a major talent. Stick around, mate.

Believe the hype

CD OF THE WEEK

The Vines
Highly Evolved (Heavenly)
★★★½ £12.99

The Guardian, 5 July 2002

Bearing in mind the state of turmoil in which it was apparently created, Highly Evolved is a remarkably confident record. Like Oasis's debut Definitely Maybe, it essentially offers two kinds of song – raw-throated rock stomp and swaying ballad – but pulls off both with enviable panache. The title track and Outtathaway! are compact and ferocious, powered along by Nicholls's purging scream. The melodically luscious Autumn Shade and Mary Jane, meanwhile, serve up majestic harmonies, descending piano figures and lazily strummed acoustic guitars. Unlike Oasis's debut, however, Highly Evolved offers hints of an imagination not bound by the limitations of its record collection. Factory, a more polished version of the Vines' first single, is pleasingly difficult to pin down, arriving as it does on a peculiar loping ska beat. It shouldn't really work, but its breeziness is irresistible.

And the one who didn't get it...

THE VINES
22.06.02
The Leadmill, Sheffield
KKK
Aussie upstarts don't quite live up to the hype.

Ultimately, though, the Australians don't have the necessary consistency, descending too often into a much less inspired garage-punk version of pub rock. 'Sunshinin'' is a turgid semi-acoustic trawl, while you can actually sing Coldplay's 'Trouble' over the top of 'Mary Jane'. That The Vines have potential is not in doubt, but they haven't fully realised it yet.

PAUL TRAVERS

Kerrang!, 29 June 2002

Kerrang!, 6 July 2002

THE VINES
Highly Evolved
(Heavenly)
KKK

It's almost enough to gloss over your unease that, ace though The Vines are at aping other peoples' sounds, they have precious little identity of their own.

The Vines have delivered a pleasing but shallow pop-rock record. Perhaps the same could've been argued of 'Nevermind'. But that album's blast of metallicised bubblegum was *sublime*; 'Highly Evolved' is too often a dull retread of other peoples' glories, evoking the sound, but never the righteous, electrifying, *deathless* fury. If we do have to live through a grunge revival, rather these sunshine-seeking pop kids than the grizzled sonic-goatees offered by Puddle Of Mudd, Nickelback et al. But we deserve more.

THE VINES: YOUR COMPLETE HISTORY

When The Vines first hit the pages of *NME* last November, they quickly found themselves among rarefied company.

"Following The Strokes and The White Stripes, The Vines are the latest group to offer a thrilling, stripped-down take on the traditional rock'n'roll blueprint," we asserted in their *On* piece. The band had some trouble piecing together their past but *NME* had a surer grasp: **"Their songs are short, sharp and fuzzily melodic and at some point next year they'll be collected together on a classic debut album. For now, that's all they – and you – need to know."**

This much was certainly known: 24-year-old singer Craig Nicholls and bassist Patrick Mathews had met nine years ago while working in a Sydney McDonald's. They started playing together with Patrick's friend, drummer David Olliffe, naming themselves The Vines in tribute to Craig's father's band, The Vynes. After their demos caught the ear of a radio DJ friend, the band joined forces with their management team and the production company Engine Room, who funded the recording of more demos. One of these found its way to Beck/Elliott Smith/Foo Fighters producer Rob Schnapf, who lost no time in "bugging" the band.

By July 2001, they were in LA to record 'Highly Evolved' with Schnapf. The sessions were famously fraught – two months and eight tracks into the five-month process, Olliffe returned to Australia and Beck associate Joey Waronker was drafted in to help. The band later recruited new drummer Hamish Rosser and a second guitarist called Ryan Griffiths.

And now here they were in the same issue, receiving their first Single Of The Week. **"On the three tracks here ('Factory', 'Drown The Baptists' and, best of all 'Ain't No Room') The Vines are breathing new life into classic stuff and are on the way to making classics themselves,"** we wrote.

In January, we interviewed the band in LA, and were treated to a preview of new tracks.

"As the tape rolls, ghosts of epic Sunset sessions past crane an ear. Mick'n'Keef glimmer approvingly. Led Zep rock'n'roll along. Brian Wilson, you imagine, is smiling from his sandpit. Because the songs that follow, all from The Vines' forthcoming debut album, are quite simply staggering; veering between dreamy, harmony-laden ballads and furious, screaming, garage-grunge thrashes. It's extraordinary stuff."

And this was before anyone had even seen them live. When we did, at their first UK show at the Brighton Freebutt, we were completely blown away. **"Without question, The Vines are going to be this year's Strokes. A few more gigs like tonight and they might even turn out to be a whole lot more."**

Their second Single Of The Week, 'Highly Evolved', maintained the momentum in late-March.

"It's a totally brilliant record, and the genius behind it is Craig Nicholls," we said. **"Considering he's got at least a dozen songs better than this still to come, you've got to imagine that by the end of the year, The Vines are going to be bigger than U2, Gareth Gates and Nickelback combined. We're not joking. This is a record you must own."**

By June, they appeared on the cover for the first time under the headline 'The Screwed-Up Story Of The Best Band Since Nirvana'. The volatile chemistry of the group, hinted at onstage, became explicitly clear as Craig suffered a panic attack before the band's set at the Coachella festival. **"Our advice is simple: see them soon. You never know. It could be the only chance you get,"** we warned darkly.

One thing that remained stable was the level of excitement: the release of their third single, 'Get Free' meant their third Single Of The Week: **"You know how The Vines are the best thing since amplification? And how their last two singles were almost unbearably excellent? God, look, we know this is getting very hard to believe, even with the subliminal pro-Vines drugs we've been adding to the printing ink, but this one is even better..."**

And with the review of their debut album on June 29, the religious zeal took on a new edge.

"'Highly Evolved' is the sort of shiver-down-the-spine debut that gets you thinking that if The Strokes were the John The Baptists of rock then just maybe... No pressure, mind."

The rest, it seems, has every real chance of being history.

Victoria Segal

PHOTOGRAPHY: LFI/MICHAEL OLLIFFE/PETER BROGAN/www.the-vines.net/TOM SHEEHAN

"It's the sort of shiver-down-the-spine debut that gets you thinking that if The Strokes were the John The Baptists of rock then just maybe... No pressure, mind"

'HE ROCKED OUT
EYEWITNESS ACCOUNTS

I've known of The Vines for a long time. As a kid Craig used to bash me up at karate, Pat was my mate's brother and we went to the same school.

A gig that stands out in my mind was a few years ago at a businessman's club in Hurstville, Sydney. This club was a small drinking hole, members only, same patrons seven nights a week, 365 days a year. Two of my mates worked there as doormen – one of them was Pat's brother.

Pat's bro' told the club that he could sort out a few bands for a couple of hundred bucks and some cheap beer. I made flyers for the event: 'Saturday night, Hurstville Businessman's Club, $1 schooners, lingerie waitresses, The Vines!'

The crowd was made up of friends, schoolmates, and regular patrons. When they started playing, you should have seen the faces of the regulars. Craig was flinging himself around, lying on the ground tearing the shit out of his guitar. The director of the club told me that if Craig didn't chill out he'd throw them out. Then they finished and we all went back to drinking beer."

James Furey

Back in May 2001, I was The Vines' sound engineer at a gig they played at the Enmore Theatre in Sydney, supporting fellow Australian bands You Am I and Eskimo Joe. The gig was one of the few times they played in Sydney prior to heading over to LA last year. Even at this stage though, the vibe on the band was strong with lots of people arriving early to check them out.

The gig itself went well, with the band getting a great response. The Vines were seemingly happy – though quite nervous before and after – no signs of the anti-social behaviour now being reported. I do recall thinking that the drummer was a bit half-arsed and that the real talent of the group lay in songwriter Craig.

Darren Atkinson

I saw The Vines play a support gig at the Newcastle University in NSW Australia about two years ago. The line up was: The Vines, Eskimo Joe and You Am I.

I was told by Eskimo Joe's manager to get to the gig early to see The Vines because "they will

THE DRUMMER'S STORY

David Olliffe was the original drummer for The Vines before quitting last autumn in the middle of sessions for 'Highly Evolved' amid well-reported tensions. He's now waiting to return to university "so I can hopefully make an honest living" and playing with Patrick's brother John in The Red Sun Band.

"Patrick and I met at high school. At the time he was into Guns N'Roses, while my tastes were a little more refined. We found some common ground with the emergence of The Stone Roses. Patrick discovered Craig while working together over the grill at McDonald's. They approached their work with Beck-esque romanticism, singing songs while flipping burgers.

"Craig and Patrick collaborated on the earliest material. Stylistically, those early songs were very similar to the most recent efforts, with a bit of country rock and Beatle-esque pop. It wasn't long, however, before we all submitted to Craig's songwriting authority, which he developed largely in isolation.

"He became adept at committing his ideas to four-track, which helped him develop a keen sense of arrangement. With Craig's rough ideas on tape, we tended to jam out the songs in the rehearsal room. There are numerous 'lost' tracks from the early days, all of which had some merit, including 'Lawman', 'Animal Machine', 'By The Sea' and 'Lancelot Croft'. We played a few covers early on, including Nirvana's 'Been A Son', The Velvet Underground's 'Here She Comes Now', the Kinks' 'Till The End Of The Day' and 'Big Sky', and a vast repertoire of You Am I songs such as 'Berlin Chair' and 'Cathy's Clown'.

"Most of our early gigs were memorable for some kind of disaster. At a friend's party, we performed so badly that we played the set twice. This only made us twice as bad. At another party, the set was interrupted after one song, when a drunken ruckus erupted in front of the stage. On resumption we only managed two more songs before the amp blew. Then there was the time I fell off the stage at the Sydney Uni Band Comp Final.

"When we signed the deal *(with Capitol)*, everyone was excited, although we thought this was inevitable. Personally, things moved too fast for me, with the pressure affecting my playing and state of mind. Staying in Hollywood, we probably saw the worst of what America has to offer. We spent most of our time in the studio or at the hotel so we didn't see much of what you might call culture. Living for so long with each other's idiosyncrasies, our relationships deteriorated quite a bit, which was unfortunate considering how long we've been friends.

"I can't really listen to the album any more, although I'm happy with most of it. I certainly expected it to be quite different, in terms of song selection and the overall feel. My feelings about the album are too complicated to be articulated effectively in the context of an interview. I'm just trying to move on. I prefer the stuff we recorded in Sydney early in 2001. There are brilliant versions of 'Winning Days', 'Sunchild', 'Mary Jane' and 'Get Free' in the can, which I felt should have been on the album. I just hope that one day people will hear those recordings

"I haven't spoken to Craig for a long time, so I can't really guess where his head's at. I'd say most of the reports *(about his mental state)* have been exaggerated for dramatic effect. We always regarded Craig as an eccentric genius, so he's probably equipped to deal with the madness of rock stardom. Being socially awkward (as we all are), Craig best expresses himself through his songs which are a better indication of his state of mind."

Victoria Segal

David Olliffe: "I haven't spoken to Craig for a long time"

LIKE A KID IN HIS BEDROOM': FROM THE EARLY DAYS

be the biggest band in the UK within the next two years".

Not many people turned up to see the Vines. I'd say there were 15 people watching and about 20 outside munching on free food. Craig pulled the same rock star moves that night as he does today. He didn't seem to notice people judging him and just rocked out like a kid in his bedroom. He was wearing faded jeans that looked really daggy (I think he's wearing them in the 'Get Free' video) and he was very thin. The other guys looked so scared they were barely moving. I think it was perhaps their second ever gig.

After their set The Vines (excluding Craig, I think) walked through the audience to give out free demos. I missed out but my sister got one which she still has. Ching Ching!

Carly

See The Vines in a small Sydney club? Who are you kidding? The Vines never played clubs over here. They used to play this little pub called The Iron Duke a few times in Sydney but it's rough as guts and you only go there if you're desperate to play anywhere; it's usually for a rougher crowd. They started playing when there were loads of live venues closing down in the mid-'90s because of slot/pokie machines, so didn't get to play much at all really, and never in the bigger pubs.

Oh, and hey, Craig has played onstage solo before over here. So please stop claiming all the 'firsts' and saying he played solo for the first time in the UK! (had to get that in!) Glad you like our boys, make sure you give them back eventually.

Tommy C

I played in the Sydney University Band Competition final in 2000 against them, they reminded me of Nirvana then, although I haven't heard much of their new music or seen them since. At the time I thought they would go bang. They won the whole thing. Not surprisingly, they seem to fit in with the whole Strokes/White Stripes thing.

I find it strange that they are so popular with *NME* seeing as Bush copped a lot of shit for being Nirvana copyists. There are definitely more bands from where they came from. There are a lot of Aussie acts that never get known outside of Australia who could be just as good or even better than The Vines. Perhaps the music industry could take a look into it?

Stu

The first time I saw The Vines was when they were supporting You Am I – one of Australia's most respected and well-loved bands. There were four people watching, including their manager. The first song the band played in the set, 'Autumn Shade', was a slow song. During the solo, Craig got down on his knees to better eke the music out. It was then that my jaw hit the floor and I thought, 'Here is a star in the making.'

The next day, I spent the afternoon chatting with the band for my website as he consumed his dietary intake of pot. I found him – and David and Patrick – to be sweet, lovely guys. They were looking forward to going overseas: recording their album with a guy who had worked on an Elliott Smith record was a very big deal. They were naive, sure, but there was something utterly charming about their eyes-wide-open view of things, but there was a definite sense that they had their heads screwed on right. 'Highly Evolved' is proof positive that The Vines' hard work, enthusiasm and love for what they do has more than definitely paid off.

Andrew Weaver

Craig and (right) Dave get Coked up at Sydney's Olympic festival, September 2000

September 2000: faster, higher, stronger at the Olympic festival

Tents moments: gigging in the backyard, 1997

THE VINES

THE LABEL THAT DISCOVERED THEM

Illustrious Artists are a Sydney-based label run by Russell Hopkinson, the drummer with You Am I. They released The Vines' debut single 'Hot Leather/ Sunchild' last year.

"We were looking for an opening band for a show in Sydney and my mate, Jimmy Roden, said 'there's this great band called The Vines, you should get them because they're like a garage punk band with killer songs'. We got 'em on and they were cool, incredibly raw. They'd never really played a big stage before and they needed someone to help them set up their gear because they didn't really know how, which I thought was great because these days most young bands are so fuckin' professional and bland that you really wish they'd take some drugs or something.

"We got 'em out on tour with You Am I even though they didn't have a record out. They'd never been out of Sydney before. They really didn't have their shit together too much, but there was an energy level that just sucked you in. They sang like angels and drank and smoked like devils, which is the way it should be. They really didn't play around town a lot and they never toured apart from with our band that one time, so a lot of people in Australia haven't seen them yet.

"*(After that)* I said, 'Please can I make a Vines seven-inch?' and they went. 'Sure!' I sent the masters down to the pressing plant and the chap rings me back and goes, 'I think the master's fucked; the levels are just right up in the red for the whole song'. And I said, 'Perfect, that's exactly how it has to be'.

"Some people might say, 'They're lucky', but I think they had something beyond luck or good timing. When you play 'Sunchild' from the Illustrious Artists 45, the hairs stand up on the neck. That's special and beyond what most bands can achieve in their lifetime. I love the album but I think the next record that's floating around in Craig's head will be better."

Victoria Segal

ANATOMY OF A ROCK GOD

You don't have to have good hair, a wonky tooth and half-closed eyes to write earth-shaking rock music... but it helps, especially when you're Craig Nicholls and the future of pop is in yours hands. Where does it all come from? Elvis, Michael Jackson, Celine Dion and a cast of thousands, since you ask...

BRAIN

"It's 1969 in my head..." In terms of chart Number Ones, this equates to a combination of Fleetwood Mac's 'Albatross', Marvin Gaye's 'Heard It Through The Grapevine', The Rolling Stones' 'Honky Tonk Women' and – of course! – 'Two Little Boys' by fellow Australian, Rolf Harris. "There's maybe a tiny percentage madness that belongs to me," he recently told *NME*, "but it's not necessarily madness. I feel blessed rather than possessed." Just like Rolf!

GOOD SKIN

As we know from docusoaps like *Home & Away* and *Neighbours*, nobody from Australia has ever suffered from acne. In fact, only two proper pop stars have ever had bad skin. They are Jason Orange, not a real orange, from Take That, and Cathy Dennis, woman behind such era-defining lyrics as *"La la la, la la la la la"*. This means that all other musicians – which is quite a few – have had good skin. Like Craig. With odds like that, who can be surprised that The Vines are bloody ape?

WONKY TOOTH

David Bowie pioneered dodgy dentistry in pop, and Craig is more than capable of picking up Dave's tooth-shaped gauntlet. Celine Dion had extremely crap teeth, but got them seen to, which is cheating and fake, just like Ms Dion herself.

SLIGHTLY UNDONE FLIES

What lies behind is a mystery, though press reports obviously suggest that The Vines are big down under. In teasing us with matters sexual, Craig takes us back to the very dawn of pop itself, and Bill Haley And His Comets, whose 'Shake Rattle & Roll' was described as 'rock and roll'. Until that point, 'rock and roll' had simply been slang for rumpo.

LEGS, FOR THE PURPOSE OF DOING SCISSOR-KICKS

Other pop stars to have had legs include Michael Jackson, Madonna and Prince, putting Craig in good company. Craig's legs also come in handy for kung-fu kicking bandmate Patrick Mathews in the chest when things don't go according to plan on TV shows.

HAIR

Craig not only has the best hair in The Vines, he also has the most exciting hair of 2002. In addition to this it provides the opportunity for "Is his hair supposed to look like that?"-type comments from parents during *Top Of The Pops*. Being able to provoke such remarks is the benchmark of all landmark pop artists. (See also Boy George.)

FACE IN GENERAL

"She doesn't love me/She doesn't love me/Why should anyone?" ponders Craig in 'Get Free'. Let's start with the fact that Craig's face is – in the words of one excitable internet messageboard poster – "perfect, even if just for sitting on". Recently described in these very pages as a dead ringer for a young Liz Hurley.

DROOPING EYELIDS

Never far away from a bong and with a prodigious weed intake, no wonder Craig reckons leaving the stage "is like coming off a space ship". "Everything," bandmate Patrick has said of these goings-on, "is easier when you're half asleep." So of course Craig continues the grand tradition of epic rock stoners like Shaun Ryder and The Beatles... and Myleene from Hear'Say. Whose mum's name is Bong.

VOICEBOX IN NOT QUITE FULL WORKING ORDER

People who can sing properly and who don't sound like their throat is about to fall off? Put 'em on *Songs Of Praise*! Round here we like people who struggle a bit, putting Craig on a par with other challengingly-voiced turns like Johnny Rotten, Kurt Cobain, Iggy Pop and, er, Ian Brown. "I don't want my voice to run out," Craig has been heard to say. Solution: handcuff it to the radiator.

NICE WATCH

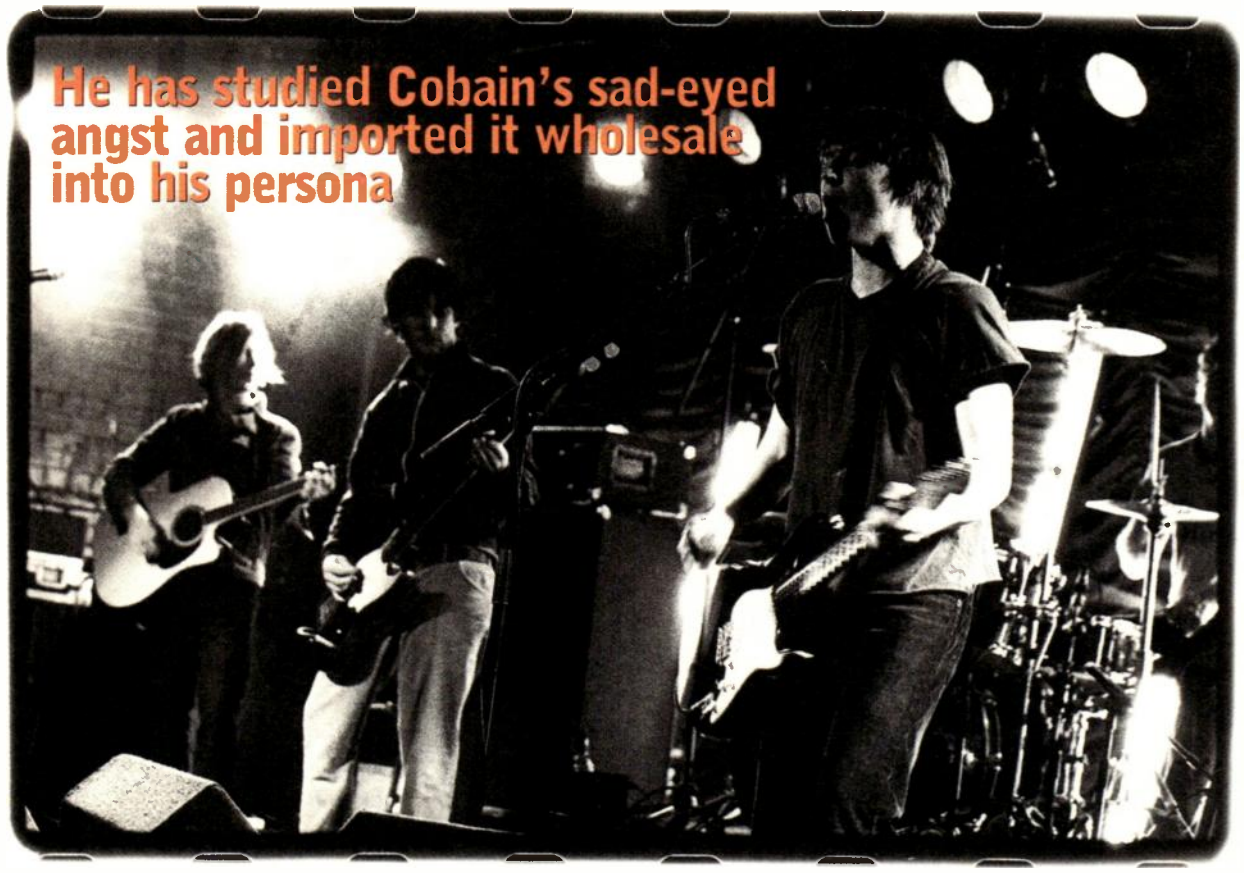
All great rock frontmen know what time it is, the most famous being Public Enemy's Flavor Flav, but his watch didn't come on a nice green leather strap like Craig's.

DIGESTIVE SYSTEM

Only a twat would dispute the fact that Craig's digestive system is in tip-top condition, processing approximately 12 McDonald's burgers per day (quantity of McFlurries TBC) without one trace of junk food creeping into his complexion (see *Good Skin*). Craig has inherited his love of burgers from Elvis Presley. (NB: when on tour in America, Craig can use *www.vicinity.com/mcdonalds* to predict the quickest route to the nearest branch of his favourite restaurant from any given location.)

ILLUSTRATION: ROB BIDDULPH TEXT: PETER ROBINSON

CRAIG NICHOLLS: THE VOICE OF A GENERATION



It's sometimes said that every generation gets the music it deserves. Well, if that's the case, we must have been saving up a mountain of brownie points in Rock Valhalla. Not every era is lucky enough to inherit its own icon but we've just got Craig Nicholls.

Nicholls is born of the same gene pool that spawned all the past greats – Jim Morrison, John Lydon, Morrissey, Kurt Cobain, Liam Gallagher et al. These are artists who, by some Faustian deal, rose up above the pack to mean something to their generations beyond the ephemeral appeal of stardom.

Sure, they soundtracked the lives of their contemporary audiences, but they went that mercurial dimension further; they both created and totally embodied the zeitgeist. Theirs was the gift to determine (or at least discover and express better than anyone else) the mood of the times.

In this they are 'typical' – they feel like we do, see what we see, hurt like we do and communicate all of that with a passion and clarity that we instinctively respond to.

But they are also 'beyond' us. They inhabit their own netherworlds and merely pass through the realm of our existence, largely untouched and untouchable. They make and break their own rules, they march to the sound of their own drums and they don't give a fuck what anyone else thinks.

They are prone to martyrdom – indeed, they are gagging for it. Their art is a precarious balance between creativity and desolation, beauty and chaos. Their self-destructive urges are the greatest revenge upon a society that would sell its own soul to get what they've got.

Nicholls fits the bill perfectly. Let's tick some boxes:

He has something of Jim Morrison's wasted cool. In other words, he is stoned. Immaculate.

His spastic anger onstage calls to mind the anarchy at Lydon's command.

He is frail, beautiful and attractive to both sexes, as Morrissey was, only less self-consciously than the Moz.

He has studied Cobain's sad-eyed angst and imported it wholesale into his persona. The tension between light and dark in his songs is pure Nirvana.

There is something about the way he drifts the day in a world of his own that is a less-assertive equivalent of Liam Gallagher's Britpop fuck-you swagger. It fits 2002 like a glove.

We live in a time when our insecurities bind us together in a desperate, collective hug. Craig Nicholls is 24. He smokes a lot of dope, stays in a lot, skateboards when he does go out and only eats fast food. He is an escapist and a loner who is capable of elevating his psychosis into an experience that speaks for us all. He doesn't care about you or me or the things that make our lives bland or hard. But he wants to be loved. He exists entirely in and through his music and it is so beautiful that it sets him – and us – free.

And as he soars above and beyond his contemporaries, we will share, vicariously, his every triumph. He will do things we only dare dream of doing. He will taste of the ambrosia of immortality. And we will adore him for it.

Until the day we kill him.

Steve Sutherland

PHOTOGRAPHY: ANDY WILLSHER/LFI

WHAT IT'S LIKE WITH THE VINES IN THE STUDIO

The Vines travelled to LA last July to work with Beck/Foo Fighters producer Rob Schnapf. Here Schnapf discusses his time with the band.

"I had a CD that had four or five songs on and listened to it over and over again. I liked that it was both melodic and snotty – it had attitude but it was very exciting and visceral. I started bugging the record company guy in Australia – I just filled up a page of email with 'The Vines!' instead of trying to explain with words. That was over a year before I started to work with them. They weren't ready to do anything yet – I would just periodically bug them.

"I didn't meet them until the night before we were due to start. That's not ideal but Australia's very far away...

"With Craig, we sort of opened the barn door and he had this flood of ideas and we let it happen. I didn't have problem working with him. He loves recording and when he's doing what he loves he's happy. From early on, we had good results.

"The tension? Oh, it was there *(laughs)*. But there were little victories. 'Country Yard' was one, they didn't want to do that song; I don't think they really knew it was good. What else? Well, Craig likes McDonald's. *(Laughs)* And Patrick's not a bad ten-pin bowler. He's very good. We would have Team Australia versus Team USA battles and he'd weigh in heavily."

Victoria Segal

WHAT WILL THE SECOND ALBUM SOUND LIKE?

HEARD IT THROUGH THE GRAPEVINE

"I met Liam Gallagher at Coachella. He said, ''Eard your band's cool, man.' Then he started raving about fuck knows what"
Patrick Mathews, Vines bassist

"Absolutely fucking amazing"
James Dean Bradfield, Bristol, March

"The Vines are more sassy *(than The Strokes)*. It's more savage. It's a little more passionate, and raw and raspy"
Jacoby Shaddix, Papa Roach

"I'm stealing the album – I've heard some good things about them. I'm going to listen to them the next time I'm on a boat"
David Bowie

"I think the hottest guy right now is the singer of this Australian band called The Vines. He's smelly. I go for the smelly ones"
Kelly Osbourne

Traffic might stop every time The Strokes finish a new song, but for The Vines it's no big deal. Even before they put out their UK debut seven-inch on Rex Records in October last year there was a demo doing the rounds that had over 40 songs on it – and Craig has kept writing ever since. If anything, he's almost *too* prolific and his constant desire to record has led to problems.

When *NME* interviewed him at the Coachella Festival in Palm Springs, the sole reason he flipped out was because he thought Capitol – his American record company – were blocking him from going back into the studio to record the second album (he'd only just finished the first). "I've just got so many songs going around in my head", he confided then, "I'm frightened I'll forget them."

Craig's obsession with recording is well-documented. He claims that he's happiest in a studio and he's already mapped out how the second Vines record will sound. At Coachella he told us he'd become interested in electronica (he's a big fan of Depeche Mode) and that the next time he was in the studio he wanted to layer his songs with sheets of ambient sound. He was also insistent that the album would be recorded in Australia over four months. The only doubts seemed to be over who was going to produce and which tracks would be on it.

From what *NME* can gather having heard various demos and studio recordings, album two will contain a similar mix to the first, an even split between abrasive garage rockers and Craig's more reflective country songs. At this stage, the ones to look out for are the two tracks they've just started to perform live (the raucous 'Fuck The World' and 'Ride') and the brilliant 'Winning Days'. The latter is a beautifully melodic psychedelic country song that didn't make it on to 'Highly Evolved', but is widely considered to be the best thing Craig's written to date.

Other tracks currently being considered include the sparse, darkly-lit 'Autumn Shade 2' (key lyric: *"I am beginning to need all I can't have/I'm beginning to speak like I'm fucking mad"*), an old song 'She's Got Something', as well as two songs that have already appeared in demo form on B-sides – 'Drown The Baptists' and 'Sunchild'. Sources close to the band say that there are a handful of new songs jostling for space too. Whatever, there's certainly no question of any difficult second album syndrome. As Craig concluded at Coachella: "I always thought the whole idea with music and bands was to go forward and progress. We really want to do that in the studio. I want to harmonise my voice a lot, work on my songwriting and for the albums to get better and better. I feel really positive about it. It's going to be a fun time..."

James Oldham

GET YOUR CLICKS HERE!
HEAR 'HIGHLY EVOLVED' IN FULL ON THE *NME.COM* LISTENING POST THIS WEEK

THE FUTURE'S BRIGHT...

Although there's no doubt that The Vines will be spending increasing amounts of time in the USA – they're currently in the middle of an extensive American tour which will include an appearance on *Late Night With David Letterman* on August 19 – they're returning to the UK for the Reading/Leeds festivals (August 23-25). There will be further British dates around the time of their next single – probably 'Outtathaway!' – in late September. There's also good news for fans of their cover of OutKast's 'Ms Jackson' – it's promised that a full band version will be released at some point in the near future, possibly the single after next. Then it's back to America for more touring and endless speculation about that imminent second album...

CLAN BAKE!

T In The Park, 200[illegible] note the welcome absence of foul weather conditions

T IN THE PARK
Balado Kinross

MAIN STAGE, SATURDAY

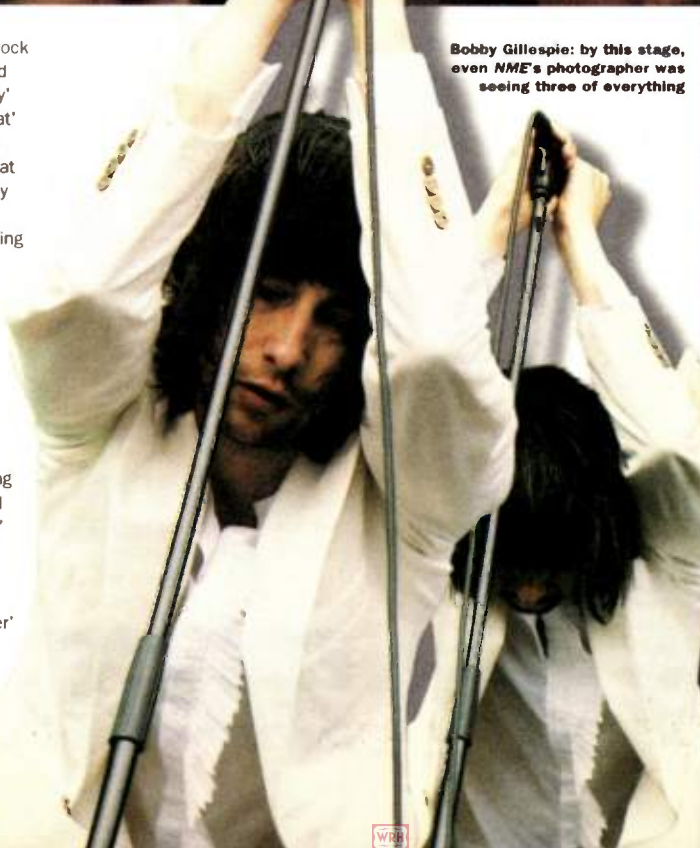
T In The Park is littered with empty bottles of Buckfast. Drunks lie wrapped in Scottish flags like big red-faced sausage rolls. But then, this being Scotland and Not Raining, booze is boss and today's bands must work extra hard to permeate the celebratory drunkathon. An early set by **THE DANDY WARHOLS** isn't much of a distraction. Their electro-blues stew is no competition for warm lager and 'Not If You Were The Last Junkie On Earth' belly-flops into a morass of indifference.

But hey, never mind that, 'cos here's **STARSAILOR** with their mournful approximation of God's Own Music (ie The Blues, only sadder). 'Alcoholic' captures the mood, while the climax of 'Good Souls' sees James Walsh fall to his knees, a harmonica wedged heroically between his gums, mainstream approbation ringing through the air like a klaxon.

GOMEZ's good ol' boy pub rock is the perfect teatime treat and the likes of 'Whipping Piccadilly' seem custom-built for the 'great' outdoors. But it's only with the arrival of **PRIMAL SCREAM** that our festival-based faculties truly kick into action, with a frock-coated Bobby Gillespie dedicating 'Burning Wheel' to Liam Gallagher and the rest of a lacerating, 'Evil Heat'-heavy set reminding us that this is T In The Park, rather than merely a boozed-up picnic.

By the time **OASIS** swagger onstage, opinion is galvanised. It is Time To Party. As Kinross is transformed into a shimmering bath of dusky sunlight, Scotland warbles along to the Gallaghers' finest wares. It's all rousing, lovely and kind of sad in equal measure, not least because 'Morning Glory' and 'Live Forever' feel, in the best possible way, centuries old. Sniff. It's been, all told, one hell of a show.

Sarah Dempster



Bobby Gillespie: by this stage, even *NME*'s photographer was seeing three of everything

Liam Gallagher: modelling this week's tasteful outdoor attire

NME STAGE, SATURDAY

Not too many early souls have turned up to see the recycled British nu-metal of **HALO**. Only a few more pile in to see **HOOBASTANK**. But rejoice! Walter Schreifels, godfather of emo and frontman of prickly grungecore foursome **RIVAL SCHOOLS** has come to save us. He's the first today to grab the initiative with a jagged-edged 'High Acetate' and the deeply debauched set-closer 'Used For Glue', during which he whizzes trademarked RS frisbees into the crowd.

It takes the sheer intensity of **THE COOPER TEMPLE CLAUSE** to put some real *va-va-voom* into proceedings. So what if those sum-bitches couldn't hold a tune in a bucket? Kinross would've been a much poorer place without their wickedly concocted dirty bomb of a set.

It's a shame, then, that **LESS THAN JAKE**'s gurning ska-punk scuppers so much of the Coopers' good work. But then... BAM! Out of nowhere we're off. Forty-five exhilarating minutes of sweat, graft and ear-sandblasting from **A** is followed by a brilliant, coming of age set by **IDLEWILD**. Taking to *their* stage courtesy of a patriotic, guitar strangled version of 'Flower Of Scotland', Idlewild seize the day in no mean style. 'Little Discourage', 'You Held The World In Your Arms', 'I'm A Message' – all beautiful, wistful, lying-on-your-bed-looking-at-the-ceiling-with-a-load-of-tissues stuff. Just as Coldplay earned the heart of Glasto, Idlewild took T In The Park. Even **MORCHEEBA** can't bring us down. And **BASEMENT JAXX**'s unrelenting slate of hits, great as it is, doesn't come close. Today is Idlewild's day in the sun. You can't help but feel there's many more to come.

Imran Ahmed

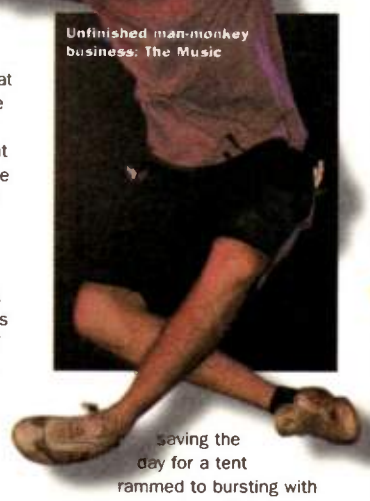
Sunny delight: Idlewild and (right) The Cooper Temple Clause

KING TUT'S STAGE, SATURDAY

Oddly, and in spite of the fact that the last six months has been the most frantically genre-fucking period in music for years, straight up, no nonsense guitar pop is the order of things on the King Tut's stage today. It's a trend epitomised by **ATHLETE**, whose sole saving grace is some impressive Theremin abuse. But, this being Oasis Day, it's perhaps little surprise that the majority of bands playing will serve as little more than a warm-up to this evening's Main Event.

Not so **THE MUSIC**, who own the stage within minutes of singer Robert Harvey throwing shapes like some deranged man-monkey undergoing ECT. They lose it completely when it comes to, like, actually *finishing* a song, mainly because they don't know how. Consequently, their psychedelic ramblings have a tendency to merge together into some gloopy amorphous mass. It's heady stuff, nonetheless.

HAVEN have another, entirely different problem: they don't know the difference between mournful and whingeing, an accusation that can never be levelled at **BLACK REBEL MOTORCYCLE CLUB**, a band who sweat motor oil and sulphate from every pore. They truly smoulder, saving the day for a tent rammed to bursting with eager acolytes. Incredibly, people drift off when **THE CORAL** arrive to bamboozle us with 40 minutes of ridiculously brilliant rock-ska-reggae-skiffle-jazz-polka lunacy. It's their loss. They're genius.



Unfinished man-monkey business: The Music

Still, the rock'n'roll spirit is infectious, even infecting **BADLY DRAWN BOY**, a man today keen to take on the Gallaghers at their own game. The opening strains of 'Mull Of Kintyre' are a perturbing sign as the lights start to dim, but our fears are soon quashed. Far removed from the whimsical acoustic fluff of wimpy Nick Hornby soundtracks, tonight we are treated to some guitar rock posturing *in excelsis*. Elliott Smith this is not, as beefy versions of 'Once Around The Block' and 'Another Pearl' shake off their slacker roots and soar on a wave of amped-up grunge scree. The Boy may not be the biggest draw tonight, but amazingly Damon Gough gives Liam a good run for his money.

Debbie Prior

SLAM TENT, SATURDAY

The sun's rays shed no light on the Slam tent. Nope, we might be in a sun-baked little corner of a field in Scotland, but inside here it's forever kicking out time from the disco at the end of civilization.

After anodyne take-it-or-leave it sets from the likes of **DOT ALLISON** and **DJ Q**, it takes **GROOVE ARMADA** to deliver the day's first anthem. 'Shakin' That Ass' gets the crowd dancing in unison (badly), and from there on in the evening's entertainment begins in earnest, as GA's five-piece band administer the kick up the arse their so-chilled-I'm-on-ape-tranquilliser music needs live. Against the odds Groove Armada manage to muster some much-needed adrenaline in the face of the heat'n'booze-based crowd apathy and in the process really kick off the party.

Barry Nicolson

FESTIVAL STOP PRESS

● **Oasis** and **Starsailor** were involved in a fight backstage after Starsailor frontman James Walsh asked Noel Gallagher about a remark he made about him recently in *NME*.

Liam Gallagher became involved and was restrained by one of his security guards after the verbal spat degenerated into a scuffle.

The row began mid-afternoon when Walsh approached Noel and asked him why he had called him "a cock" in a recent interview. Noel replied: "I don't know what you're talking about, but you must be a cock then. And by the way, you're wearing my T-shirt."

It was at this point that Liam became involved.

"Liam squared up to me," Walsh told *NME.COM*. "He puffed up his little pigeon chest and said: 'Don't ever interrupt my brother's interview again *(Noel had been doing a number of interviews backstage at the time)*. If someone says you are a cock, then you are one. That's it.' He then got his security guards over and one held him back while I was talking to another one. It all just got a bit out of hand."

Oasis could not be reached for comment as *NME* went to press.

● Police, transport and ambulance services were completely overwhelmed on Saturday *(July 13)* as up to 200,000 revellers descended on Brighton for **Fatboy Slim**'s free Big Beach Boutique.

Organisers had expected a turn-out of 60,000 but the weather drew many more to the party. A spokesperson for the Royal Sussex County Hospital called it "a nightmare" and police admitted they had lost control.

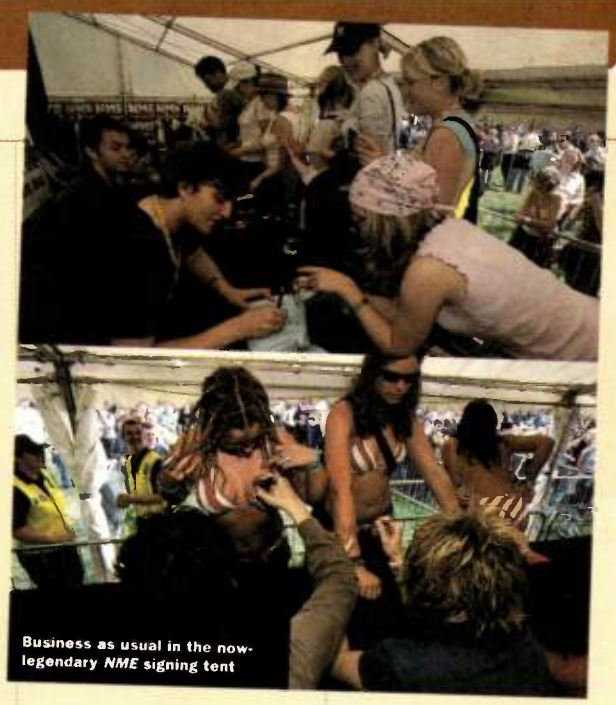
Over 90 casualties were taken to hospital and lifeboat crews were called out to rescue party-goers who could not be reached by land. Two women were still in hospital as *NME* went to press.

Thousands were stranded in Brighton overnight as rail services failed to cope with the demand. See next week's *NME* for a full report.

● The **Essential Festival**, due to take place in London on August 3-4 at Hackney Marshes has been cancelled. Organisers blamed poor ticket sales, the financial burden of the "disastrous" turn-out for the Rock Day at their recent event in Bristol and the muddy state of the site.

SIGNING ON

Inside the NME tent



Business as usual in the now-legendary *NME* signing tent

Yes, we could've been sunbathing. Yes, we could've been getting wankered on super-strength Scottish lager. But instead *NME* chose to spend the weekend playing host to the likes of A, The Cooper Temple Clause and Hundred Reasons in our very own custom-built signing tent, hand-knitted by our diligent editor. Why? Because we love you, that's why.

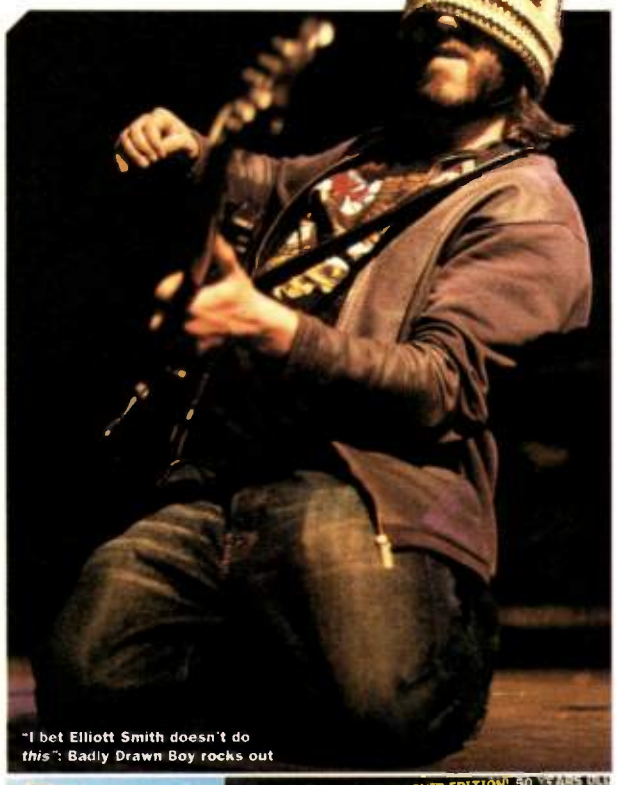
WALTER SCHREIFELS, RIVAL SCHOOLS

Can you describe your T experience in five words?
"Good time, all the time"
What is the best thing you've seen this weekend?
"The sunshine, definitely."
What is the worst thing you've seen this weekend?
"That would definitely have to be the loos behind the bus, that was awful."
What are you up to next?
"We're going to Australia and Japan, coming back in August to play at Reading, heading back to the States and then working on the new album, which should be out spring, 2003... hopefully."
What's the strangest thing you've had to sign so far?
"*(Matter-of-factly)* Just body-parts and stuff, really... I signed a gluestick, after our single, 'Used For Glue', so that was pretty cool."

BADLY DRAWN BOY

Can you describe your T experience in five words?
"Hassled by many, many journalists."
What is the best thing you've seen this weekend?
"*(Hazily)* Er... that ferris wheel thing over there and the crazy bungee pod thing. Not that I'll be going on them, though."
What is the worst thing you've seen this weekend?
"I've just found out that Oasis are on at the same time as me, so I have to miss their set. I'm quite upset about that."
What are you up to next?
"I'm heading back to the States, I've got two weeks to finish the new album, then I'm playing more festivals in August."
What is the strangest thing you've had to sign so far?
"Some Japanese girls gave me some kind of stuffed duck with silver wings that I had to sign, I was impressed with that."

Barry Nicholson



"I bet Elliott Smith doesn't do *this*": Badly Drawn Boy rocks out

PHOTOGRAPHY: ANDY WILLSHER/JAMES LOOKER

...and fighting the food. Dave Grohl attempts to digest the last of his haggis

"Bless you, my clan": King Monkey Of Kinross delivers some Divine Brown intervention

Jimmy Eat World: currently doing a very good deal on paperclips

Vintage Youth: Kim Gordon

FIGHTING FIT

T IN THE PARK
Balado, Kinross

MAIN STAGE, SUNDAY

T In The Park's Day Of Rock is kickstarted by retro stadium-vikings **THE SOUNDTRACK OF OUR LIVES**. Officially it's 12.45pm but judging by the sound and look of beardy frontman Ebbot Lundberg, in his frazzled mind's eye it's forever 1967.

While TSOOL have worked for over a decade to earn their daybreak spot, the appearance of wistful Scottish indie bumpkins **MULL HISTORICAL SOCIETY** this high up the bill smacks of tokenism. Nonetheless, this diversion into the middle of the road is tolerated by a crowd who cheer anything wrapped in a Scottish flag. They're followed swiftly by emo figureheads **JIMMY EAT WORLD**. JEW will always have the tunes (a breathless 'Salt Sweat Sugar', a dippy 'Authority Song' and a spunky 'The Middle') and the followers (the biggest and most fanatical crowd thus far) but, as many are starting to realise, JEW will never truly triumph, mainly because they look like four office stationery salesmen from Dagenham.

Where Jimmy Eat World flounder, **THE HIVES** flourish. This time last year they had barely sold a record here. Today, they're as sharp as their outfits and win the most new devotees of any of today's acts. "This place is beautiful. You are beautiful," hollers Pelle Almqvist. "But it stinks of shit." He's not wrong.

GREEN DAY wow revellers with a well-drilled greatest hits set; it's just a pity that their performance is indistinguishable from other recent arena dates. Ho hum.

We need someone to save us from Billie Joe tedium and, by golly, here's the guy to do it. By night, he's mild mannered Dave Grohl, part-time drummer for Queens Of The Stone Age. But by day he's ball-of-rage Dave FUCKING G-R-R-R-R-R-ohl, a man who stops songs to slam his drummer for bad timing, lambasts arch-rival Courtney Love and calls local delicacy haggis "fuckin' disgusting".

And the songs? From a kick-ass 'Breakout' to the jazz lounge 'For All The Cows' – for all **THE CHEMICAL BROTHERS**' headline slot solidity, it should've been Grohl's **FOO FIGHTERS** playing last. On the evidence of today's show-stealing set, the realm of rock would be a much poorer place if Dave gave up the day job.

Imran Ahmed

NME STAGE, SUNDAY

After yesterday's shockingly decent weather, storm clouds are gathering ominously over Kinross' Sunday roast. As a result the mood has shifted tangibly, from bladdered bliss to hammered apprehension. Early sets from comedy-punks **THE PARKINSONS** and *nouveaux*-grungers **[SPUNGE]** fail to coax eyes from the darkening skies and it's left to the teatime clamour of **HUNDRED REASONS** to convince us that it's safe to mosh dryly. "Do you wanna rock?" asks Colin Doran nicely, before rewarding our roars of violent approbation with whopping emo-shaped tunes and lots of really, really loud shouting. Then they play the chart-shafting 'Silver' and two bare-chested drunks begin to wrestle while vomiting like synchronised geysers. Heartwarming stuff.

THE BETA BAND's Gregorian sloth-rock provides another early evening distraction, and revellers gather to marvel at their matching white cassocks. Alas, their stoned grooves score higher on the novelty-ometer than they do in genuine thrills, and even Steve Mason's deadpan public addresses fail to prompt more than a cursory nod of approval.

DOVES, on the other hand, are magnificent. Not only do they garner the *NME* Stage's most enthusiastic crowd but the amiable Mancunians manage to charm the sun out of its day-long huff. Retreating storm clouds whistle along to new single 'Pounding' and by the time a prescient 'Catch The Sun' does just that, even the Met Office is swooning to their luxuriant, everyman sad-pop.

They may be more prog-rock than Rick Wakeman's cape collection, but headliners **AIR**'s twilight set connects perfectly with Kinross' inner beard. Lush symphonic soundscapes may not mark the most logical full-stop for a festival so reliant on cheap booze and hard rock for its kicks, but the Gallic duo's subtle, largely instrumental sermon is the sweetest *au revoir* imaginable. Shucks.

Sarah Dempster

KING TUT'S STAGE, SUNDAY

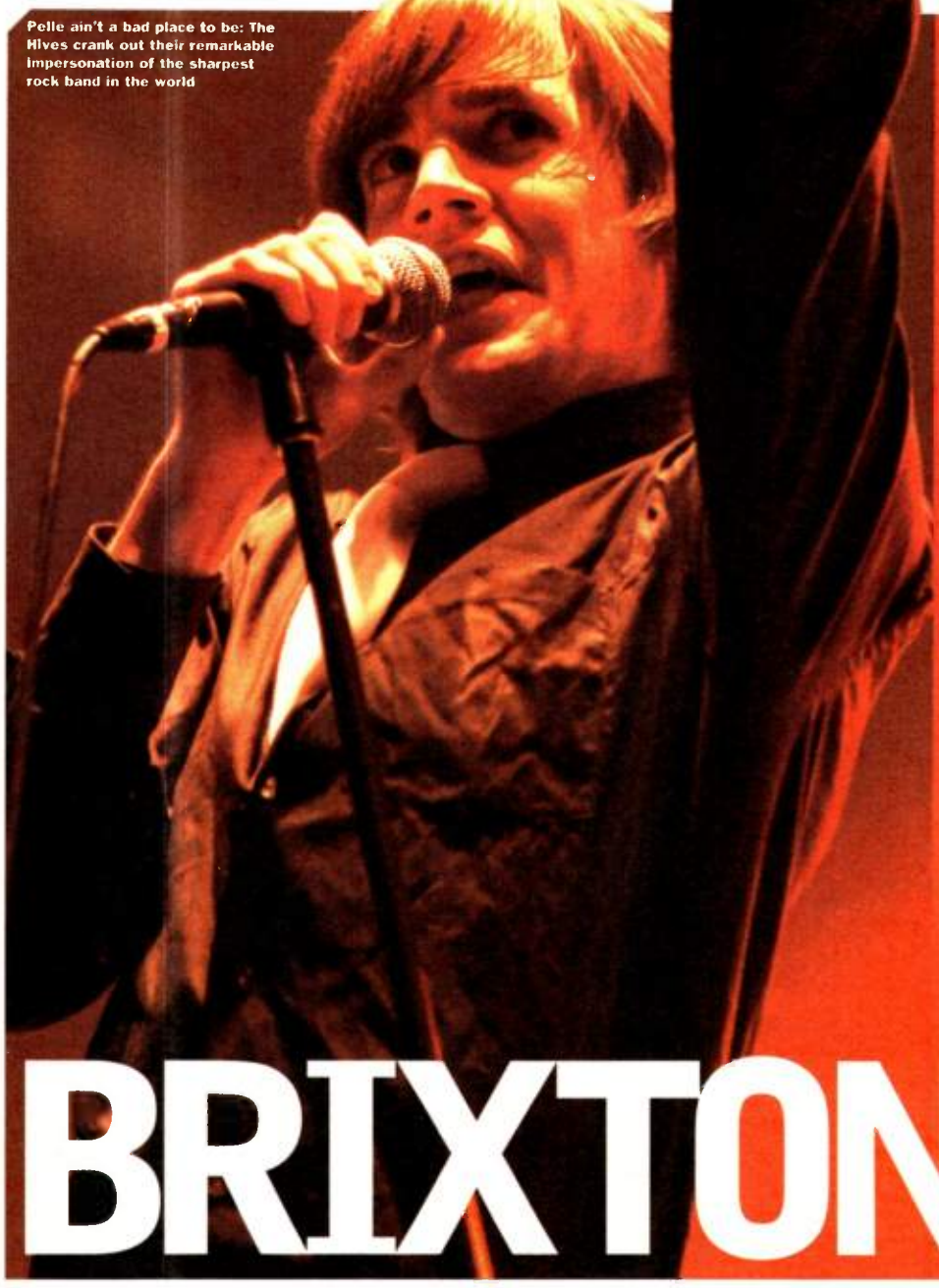
The hangovers linger, but **KID GALAHAD** provide the aural aspirin to wake us up and kick the day off proper with a hypercharged version of current single 'Swimming To Shore'. Later, it's the 'ex-Verve' factor that draws crowds to **THE SHINING** like some vast corduroy-flared magnet. Sadly, though, it soon becomes apparent that 'ex-Verve' means 'the other ones' – ie flashes of the Wigan maestros' early grandeur wallpapered over with far, far too much aimless indie plodding.

Youthful Brightonians **THE ELECTRIC SOFT PARADE**, meanwhile, clock in a decent, if somewhat unremarkable shift. They're well received, but they can't compete with New York art rock pensioners **SONIC YOUTH**. Twenty-plus years on and this is everything that's good about the Youth: Thurston Moore fucking his guitar with a drumstick, Kim Gordon spitting out 'Kissability' like a wiseass gal who's just put you back in your place. The songs, particularly 'The Empty Page', sound like they've just been pumped full of illegal steroids and let out on the town: hypnotic, beefed up and fucking noisy, this is a vintage performance.

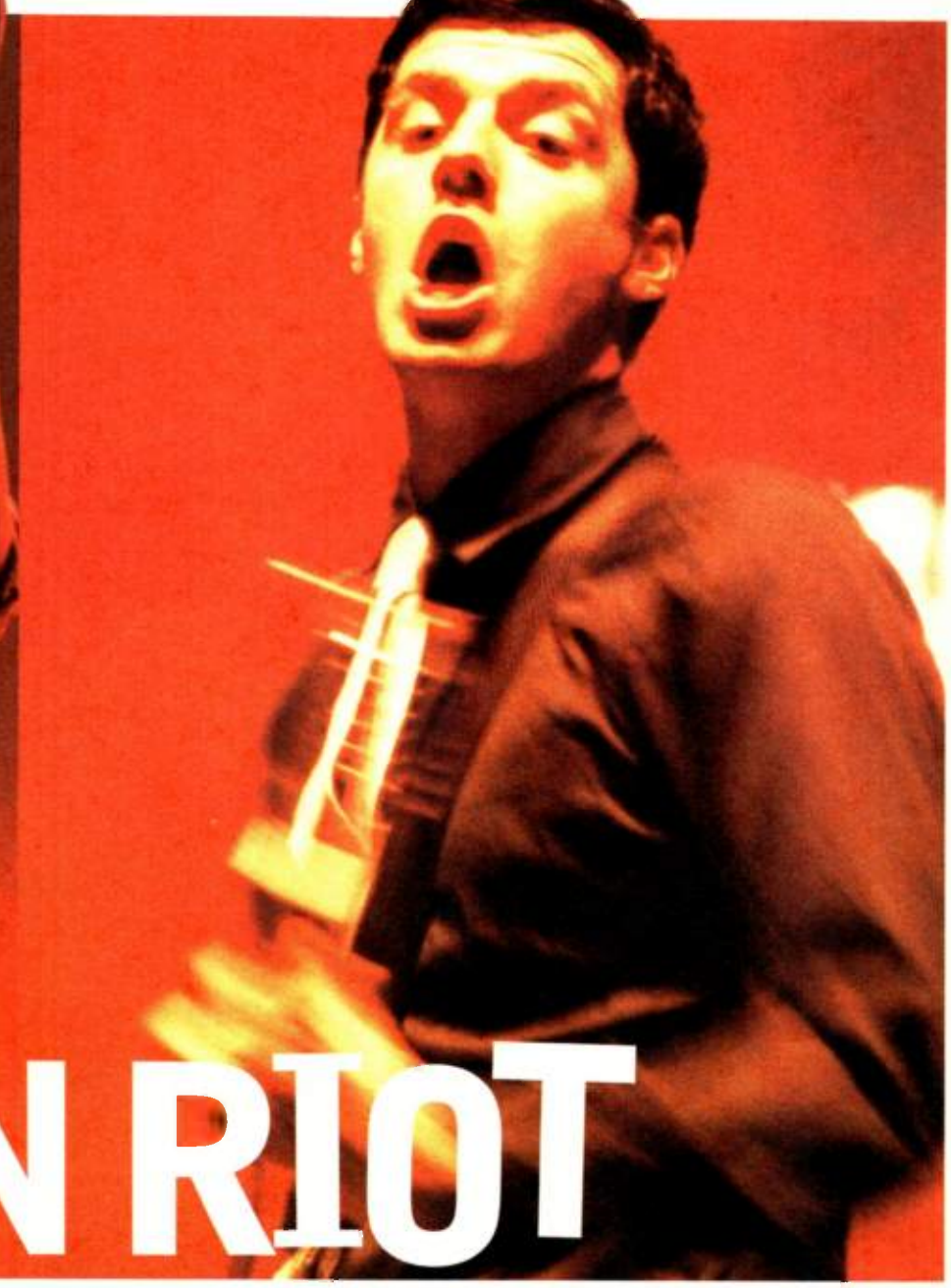
A gossamer **MERCURY REV** provide a welcome comedown from Sonic Youth's full frontal assault, but they're merely a warm-up for the *real* king of the jungle – **IAN BROWN**. No, he can't hold a tune in a bucket, suitcase or cargo plane, but taking your eyes off him requires surgical procedure and the King Monkey knows it. After a slow start, a thunderous 'Whispers' stirs up the crowd and 'Love Like A Fountain' sends them into overdrive. That he dances only marginally better than your auntie at Christmas and his voice at times resembles a masturbating moose doesn't matter – he walks the walk, talks the talk, and no-one has the balls to knock him out of his tree.

Barry Nicolson

PHOTOGRAPHY: DREW FARRELL



Pelle ain't a bad place to be: The Hives crank out their remarkable impersonation of the sharpest rock band in the world



BRIXTON RIOT

LOST WEEKEND DAY ONE THE HIVES/IDLEWILD
London Brixton Academy

"We've been to the Youessovvaay to play some shows," shrieks head Hive Pelle Almqvist at the top of his band's set at this *NME*-sponsored show. "What," he asks, thrusting his mic like a rapier at the crowd, "have *you* been doing?"

Massive here, now big over there on the back of sold-out gigs and rave reviews, there was never any doubt that America would fall for these hot-blooded Swedes who, if they're not the sharpest rock'n'roll band in the world today, do an impeccable impersonation of how one should behave. How could anyone resist a group resembling a Mafioso Monkees fronted by a Quentin Blake caricature of Mick Jagger in his pouting, pigeon-chested prime?

If The Hives are the righteous, cartoonish saviours of rock (and they are, judging by the numbers arriving tonight clad in regulation black and white), then with their latest album, Idlewild are rapidly scaling the same peak from a different, more worthy angle. Adored, worryingly enough, by Radio 2 and Bryan Adams, the Scots troupers have dispensed with the harsh toilet-trainer Sonic Youth tactics of old and hit upon a rich, melodic seam that owes as much to 'Green'-era REM as it does vintage Smiths.

But any suspicions that Idlewild might be enjoying their new-found glory are roundly crushed by an earnest, charisma-free performance; it's odd that such a literate and articulate group still refuse to engage their audience between songs. What is clear, however, is that 'When I Argue I See Shapes', formerly Idlewild's finest moment, pales when they close with mercurial new single 'American English', an anthem that could well prove their Stateside calling-card.

By contrast, The Hives amp up the brightness and volume to such an absurd level that we'd need industrial eyewear to be shielded from their cocksure brilliance. In 'Main Offender' and 'Hate To Say I Told You So' they have Ramones-dumb classics in the use-once-and-destroy mould, while Pelle – the beautiful bastard lovechild of Little Richard and Freddie Mercury – is a freakish modern icon who moves like Rudolf Nureyev but hollers, fittingly, like Iggy. "There ain't nothing more of a crowd-pleaser than The Hives!" he crows before 'Aka IDIOT', running a hand through that glossy helmet of hair.

Madison Square Gardens won't know what's hit it.

Piers Martin

LOST WEEKEND DAY TWO IGGY POP
London Brixton Academy

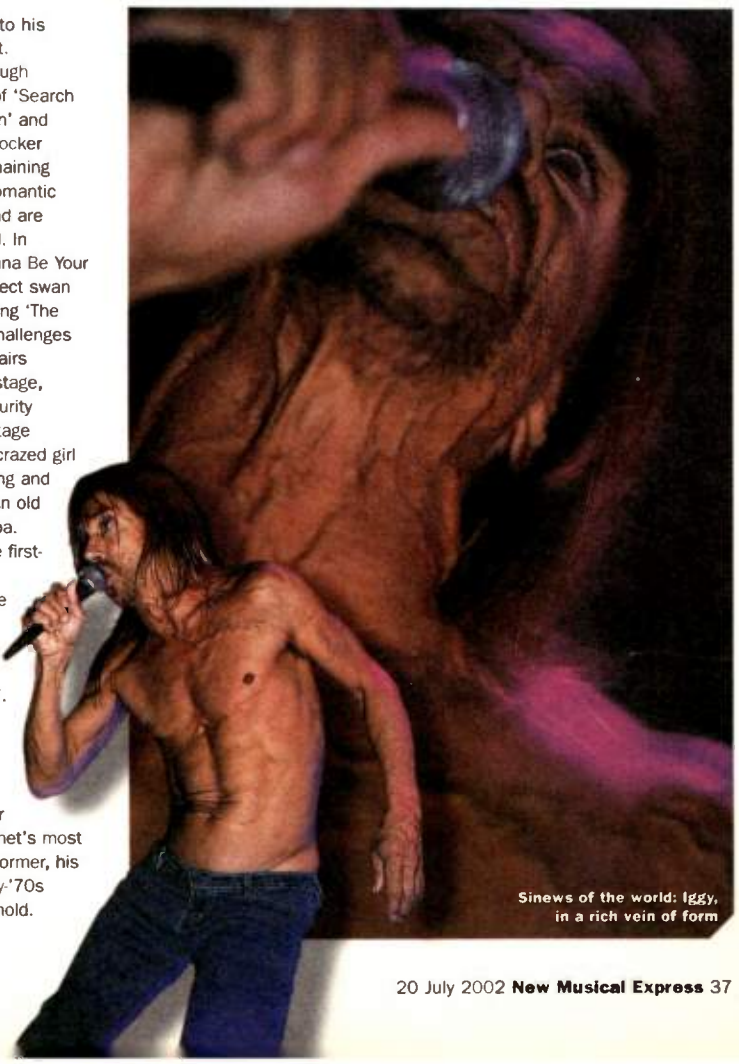
Last seen on the Letterman show wearing a sarcastic lump of broccoli, tonight punk rock's one-man Big Bang whirls forth and declares the game's begun by hacking down the mic stand with his forearm. Iggy's sustained an awesome record of gladiatorial stage madness through his middle years, but surely now, at 54, he feels less compulsion to act the human hand grenade. Except, no, there's no sign of it. The Metallica-a-like three-piece band take the psycho-crackhead approach to 'Mask' (from last year's 'Beat 'Em Up' album), setting a pace and intensity which they maintain through the mix of Iggy greats old and new. Meanwhile, the growling, shirtless trunk of sinuous obscenity formerly known as James Newell Osterberg parades before his devotees in a bumcrack-displaying pair of denim hipsters.

The primal frenzy which tracks him around the venue is unmatched in rock, and every second is milked by the wee dynamo of errant calisthenics. He's down on all fours, howling like a werewolf. He's statue-still, holding a spastic crucifix pose. He's hopping and spinning and then casually leaning and waving, grinning idiotically, while the bulging guitar-lead vein to his heart threatens to burst.

As the band burn through bludgeoning renditions of 'Search And Destroy', 'Corruption' and Johnny O'Keefe's '50s rocker 'Real Wild Child', all remaining hopes of resisting the romantic lure of his writhing legend are systematically napalmed. In underdog anthem 'I Wanna Be Your Dog' he executes a perfect swan dive into the crowd. During 'The Passenger' he invites/challenges the whole of the downstairs audience to join him onstage, causing mayhem as security guards battle massed stage invaders, including one crazed girl who strips naked, gyrating and throwing herself at a man old enough to be her grandpa.

Much of the crowd are first-time viewers and their mouths open wide as the show hammers towards a velocity-centred 'TV Eye' and a pleasingly mangled 'Sweet Sixteen'. It's a definitive gig. Less a singer than a mythical beast, Iggy leaves after attempting to pull the Academy's giant speaker stacks over. Still the planet's most magnetic rock'n'roll performer, his ongoing revenge for early-'70s neglect is magical to behold.

Roger Morton



Sinews of the world: Iggy, in a rich vein of form

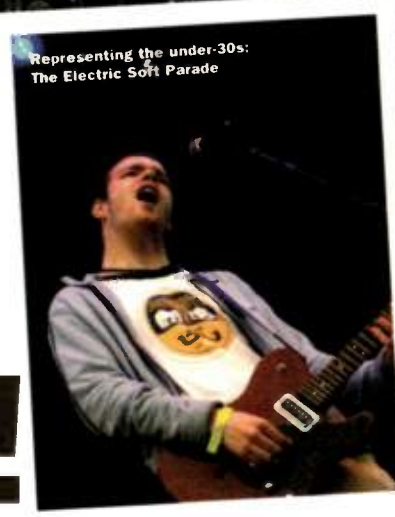
PHOTOGRAPHY: MATRIX/TINA KORHONEN

David Bowie: he's still got all his own teeth, you know

A's Jason Perry won't get lost in the crowd

Not too old to play teenage punk classics: Green Day

And Suede may be getting on, but they can still shake a svelte hip



Representing the under-30s: The Electric Soft Parade

HOWZAT!

MOVE FESTIVAL
Manchester Old Trafford Cricket Ground

Day One

Maybe it's asking a lot of any supporting cast to live up to a man who's been upstaging the entire pop-ulation for the better part of three decades. But are perennial badrock dullards **THE REAL PEOPLE** the best anyone could come up with to open for Britain's greatest living pop star? Then again, it's probably a topic for the next AGM when your session musicians have more stage presence than your actual band members. Not that that can totally muddy **THE ELECTRIC SOFT PARADE**'s good-mannered doo-wop indie. 'Empty At The End' fires big guns but live, Alex and Tom White are still waiting for their balls to drop.

The complete disintegration of any lingering residual respect for **THE DIVINE COMEDY** is completed in two sentences from Neil Hannon, namely: "Does anybody remember the Pixies? We're gonna do a really crap version of 'Planet Of Sound'."

We recover from our lie-down in time to witness **SUEDE** buoy up the crowd with some much-needed enthusiasm. The good news? New single 'Positivity' is a lovely descending swoon, and 'The Wild Ones' glows with the big-heartedness that seems the order of their new morning. Plus, the sight of Brett still shimmying about in the rain as the years advance is oddly tear-jerking, the big old bastard.

DAVID BOWIE has somersaulted in and out of good taste so many times he should be in quadraplegic traction. How nice that he made it through with dignity intact. Decked out in a penguin waistcoat and grinning like a post-coital Cheshire cat, he lords it through opener 'Life On Mars' right up to finale 'Ziggy Stardust'. In between, he proves that at least three tracks from 'Heathen' sound like cloned Bowie standards, and that '70s glam anthems can endure. But most of all he proves that even a demigod can widen his eyes and look, with all sincerity, like he can't believe he's still getting away with it. It's a wonderment that rubs off.

Daniel Martin

Day Two

This is, lest we forget, *a cricket ground*. Proud home to the most mind-numbing dry wank of a sport ever. A gig sponsored by a train company held in a venue normally only frequented by retired colonels: no amount of moshing thrills can change the fact that today's gig suffers from a distinct lack of credibility.

Thankfully moody Yank punksters **RIVAL SCHOOLS** have the good grace to boost our spirits, as 'Good Things' sets up a sea of sweat-sodden mass hysteria. Then – altogether now! Wave your sun-visors in the air for **A** – the only British band with big enough trousers to make it on the bill today. Dressed to kill in his yellow mac, Jason Perry cavorts gamely. 'Starbucks', 'Nothing' and 'Old Folks' firebomb home as A incite scenes of rabid playing-field destruction not seen since they knocked down Wembley. Fanfuckingtastic!

You'd never catch Gwen in a raincoat though, eh? Her Tank Girl-meets-Madonna gymnastics get everyone drippier than a fat swimmer as **NO DOUBT** continue their glorious rebirth. Respectful of our desires, the soon-to-be Mrs Rossdale obligingly rips a gaping hole in her checked pyjama bottoms. Cheers.

The real eyeful tonight, though, doesn't come clad in distressed Gucci: **GREEN DAY**'s goofball circus includes percussionists dressed as chickens, fireworks and the obligatory stage-trashing routine as the world's biggest sideshow freak, Billie Joe Armstrong, buffoons his way through a decade's worth of bedlam. 'When I Come Around', 'Good Riddance (Time Of Your Life)' – classic after classic, belted out with all the grace of a dog pissing up a lamp-post. Just as you'd expect then. After a cover of Lulu's 'Shout', 'Basket Case' proves Green Day are still the daddies of modern punk.

Andrew Future

FESTIVAL RATING

BANDS 60%

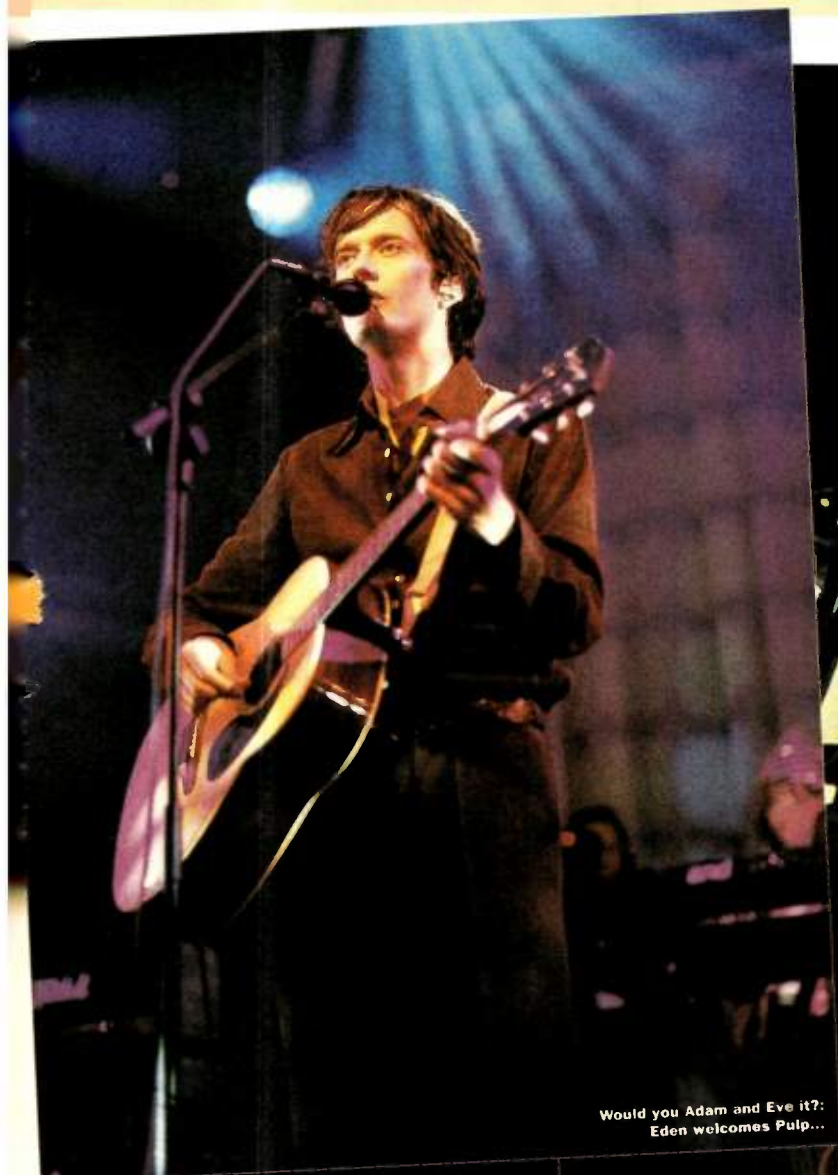
ATMOSPHERE 40%

WEATHER 50%

TOILETS 60%

PHOTOGRAPHY: ALISON BLANCHARD/CAVENDISH PRESS/ANDREW FUTURE/KARL PROUSE

GARDEN PARTY



Would you Adam and Eve it?: Eden welcomes Pulp...

...Gonzales

...and – careful with that guitar – British Sea Power

PULP/GONZALES/ BRITISH SEA POWER
Cornwall Eden Project

The Eden Project – an attempt to create an Amazonian rainforest in rural Cornwall – is like paradise would have looked before Adam and Eve started meddling. Crashing through this idyll come British Sea Power in full huntsmen get-up. It's not exactly in tune with Eden's tree-hugging ethos, but we can forgive them this, as well as their occasional fondness for bloated prog. Because when British Sea Power decide to rock, it's like Feargal Sharkey letting rip at CBGB's with Ian Curtis on guest dancing duty. A few somersaults and trashed guitars and they're gone, blending back into the forest whence they came.

The way is now clear for Chilly Gonzales. Tonight the Canadian performance-rapper proves not only that he looks good in pink suits, baseball wear and bird-watching couture, but that he can execute his nursery rhyme hip-pop with an arrogance and wit that would make Eminem blush. Fuck Fischerspooner and their $2million stage shows, this is where it's at: one man, a backing track and some Lionel Ritchie piano covers.

Pulp first expressed their yoghurt-knitting sympathies with last year's 'We Love Life' album. Opening with 'Trees', Jarvis educates us in the ways of righteousness, country etiquette and the human respiratory system. But what begins as a social service quickly ascends into the spiritual realm as the audience are exposed to some of the most uplifting, emotive songs in the history of melodramatic pop. Hit after hit, each played with the focused energy of a new band looking to win over their first crowd. 'Birds In Your Garden' is throwaway pop at its most sublime, while 'Weeds' is nothing less than a folk anthem. As always, though, depravity soon seeps in. 'FEELING CALLED LOVE' and 'This Is Hardcore' are sleaze Pulp have picked off the streets, dusted down and taken to the ball. Meanwhile, the intoxicating outro rebellion of 'Sunrise', which sees Jarvis ripping at his clothes, and the sly come-on of 'Underwear' make it clear Pulp want to do more than teach us about shrubbery.

Pretty faces, tempting us from Eden with whispers of sex and fun? Yeah, like we'd fall for that one again...

Krissi Murison

THE BANDITS
Liverpool Bandwagon

Wanted – by every major record label in the country. The Bandits are six early 20-somethings from Britain's most exciting musical frontier (the Northwest Coast) with a hefty bounty on their heads. Every passing month adds six figures onto the reward for snaring their signatures.

Tonight, they're playing their second ever gig as part of the first birthday celebrations for The Bandwagon, the Liverpool scene's spiritual home and the club night they established a year ago. John Bandit (vocals) is at the centre of proceedings. Regimentally upright in Tour De France cyclist top, he's vein-explodingly intense. Richie Bandit (lead guitar) is a one-man hippy revival. Gonzo guitarist Gary Bandit looks like a fraggle, Scott Bandit (bass) is the *doppelgänger* of German goalkeeper Oliver Kahn, Tony Bandit (keyboards) should be a doorman and Swee Bandit is so intense that he snaps his bass drum pedal halfway through.

Collectively, they show their seven-song set no mercy. Highlights include a countryfied 'Free Me Rain' and a cheeky 'Take It And Run'. During forthcoming single 'The Warning' (Led Zeppelin playing the theme to *Bonanza*) the PA blows up, somewhat denting the impact of their set-closing cover of The Clash's 'Guns Of Brixton'. But we've had enough warning shots by now. The Bandits are coming – whether we're ready or not.

Imran Ahmed

THE D4
London Highbury Garage

People are hungry for new garage rock heroes and, as America and Scandinavia have been roundly plundered, it's time to look to the fertile hills of New Zealand.

The D4 burst onstage, ramming into 'Get Loose', punching the air, mounting the speakers and throwing shapes. They rage through their opening half-dozen tracks with the bubble-gum glee of the New York Dolls, throwing in a touch of rockabilly, a nod to The Hives, some English punk and some AC/DC. 'Rock'N'Roll Motherf——er' is glorious; 'Running On Empty' a stompalong treat.

But there's a downside: they play for *far* too long. There are ropey moments on debut album '6Twenty' and tonight The D4 include them all. A band like this should be on and off in 20 minutes. Anything else is superfluous. And another thing: these boys have obviously read the garage rock guidebook and should know the rules, but they're just too damn *polite*. They may be well brought up, but there is no call for such good manners in an oxygen-starved sweatpit.

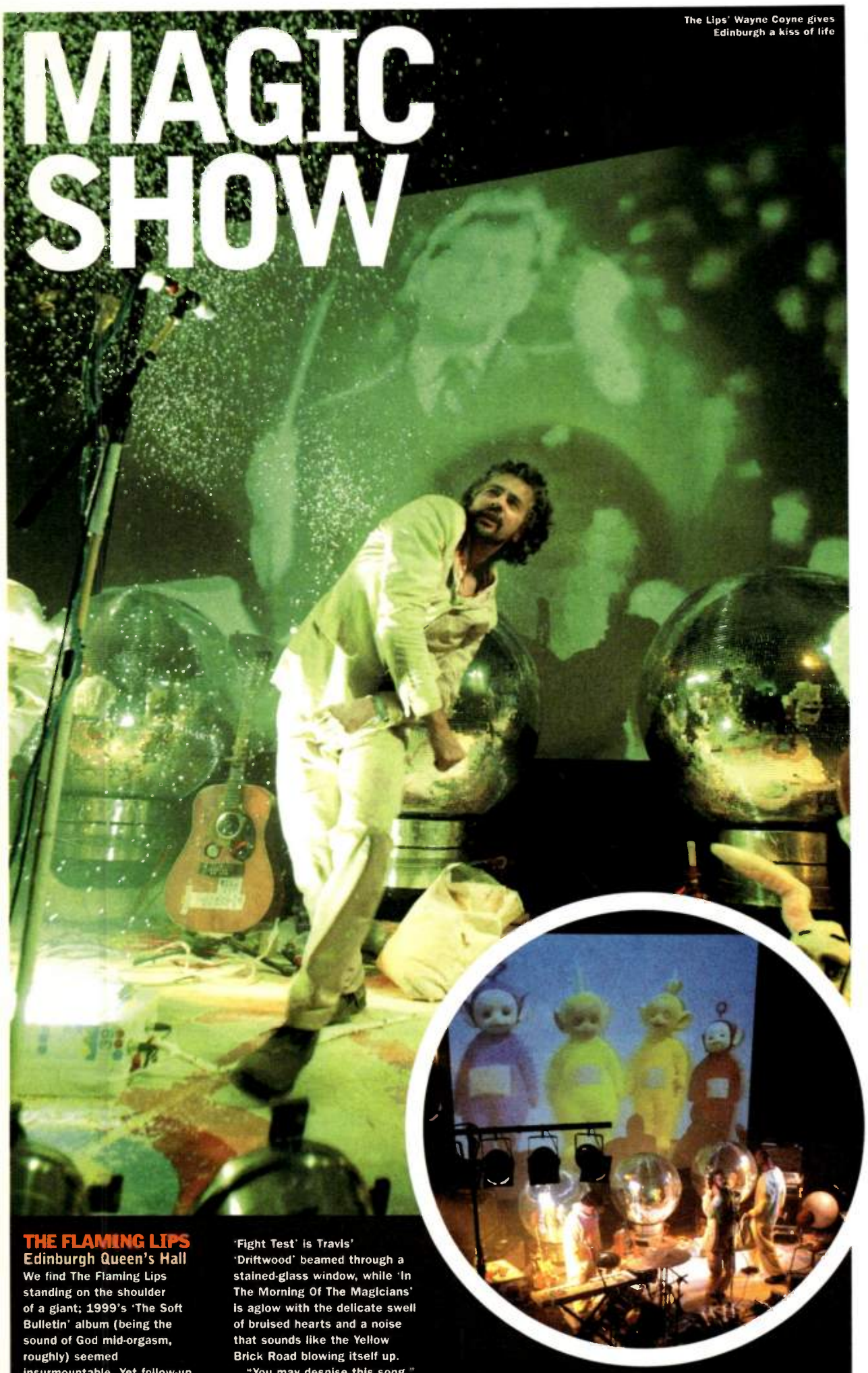
The D4, then: for those who like their garage rock clean and not too dangerous.

Paul McNamee

The D4 walk among us... literally

PHOTOGRAPHY: JAMES LOOKER/JOHN ZIMMERMAN/PROPER GANDER

MAGIC SHOW



The Lips' Wayne Coyne gives Edinburgh a kiss of life

THE FLAMING LIPS
Edinburgh Queen's Hall

We find The Flaming Lips standing on the shoulder of a giant; 1999's 'The Soft Bulletin' album (being the sound of God mid-orgasm, roughly) seemed insurmountable. Yet follow-up 'Yoshimi Battles The Pink Robots' – a concept album about death – finds the grey-dappled, bunny suited US trio suffused with a persuasive, child-eyed optimism, their sense of humanity piercing art-rock's agnostic soul.

'Fight Test' is Travis' 'Driftwood' beamed through a stained-glass window, while 'In The Morning Of The Magicians' is aglow with the delicate swell of bruised hearts and a noise that sounds like the Yellow Brick Road blowing itself up.

"You may despise this song," says singer Wayne Coyne, beard glowing under the rainbow lights, "but please, just listen." They play Kylie's 'Can't Get You Out of My Head,' peeling off its hi-NRG hotpants to reveal a heartrending funeral lament. It's like watching Mozart frug to Five in doublet and hose. And it is tremendous.

Nonsense-pop classic 'She Don't Use Jelly' follows, bopping in its own bubblegum-flavoured aspic, and a climactic 'Waiting For A Superman' shrugs off its Nietzschian shawl and drifts towards the stratosphere in a balloon of symphonic marvellousness. A band in love with the very sad-happy crux of existence, these new-model Lips are on fire. Let them light yours.

Sarah Dempster

PHOTOGRAPHY: DREW FARRELL

BETH ORTON
London Camden Electric Ballroom

There must, statistically, be people who hate Beth Orton. These, you'd imagine, are the sort who fill in their tax returns on time, spend months organising 'surprise' parties and say 'told you so' when Tim Henman annually slopes off Centre Court.

Beth is all about dreams. Of nights that never happened (or never should have), of chance encounters which got lost in the sliding doors. When she sings *"there's a galaxy of emptiness tonight"* in 'Galaxy', it's so heartbreaking you can almost hear a pint drop.

The besotted crowd, convinced they're in a sticky, blackwalled ante-room of heaven, sway in silent communion. Journalists halt in mid-scribble. Even the people from her record label crane an ear. No-one told them she was *this* good.

She lets us hear extracts from new album 'Daybreaker' called things like 'Anywhere' and 'Thinking About Tomorrow'. You can almost hear the A-train pulling out of the station. Or see Beth, acoustic guitar for luggage, thumbing a lift through Ohio. They both sound like her older songs but with stronger melodies. There is no higher praise.

For the encore she comes back minus her band and tells an awful joke. Then she hits us in the solar plexus with new songs 'This One's Gonna Bruise' and 'Carmella' before exiting with a crowd-pleasing 'Best Bit'.

Tender like a rose.

Jason Fox

CEX/DJ/RUPTURE
London Camden Monarch

Triple-deck magician DJ/Rupture is the latest *cause célèbre* linked to Kid606's Tigerbeat6 label. Raised in New York and now resident in Madrid, Rupture uses three turntables to concoct the kind of dynamic bootytronic mix'n'mash session that lesser talents struggle to produce on a laptop. Riding roughshod over dancehall, ragga, drum'n'bass and, with sweet inevitability, those high-life licks from 'Get Ur Freak On' and 'Ugly', Jace Clayton's dextrous assault might lack the kaleidoscopic intensity of his stunning 'Gold Teeth Thief' mix disc (downloadable from *www.negrophonic.com*) but it's still a formidable display.

As Cex (pronounced sex), Riyan Kidwell has released hours of meandering instrumental glitch-pop; his last album, 'Oops, I Did It Again!', is licensed to Mogwai's Rock Action imprint. Kidwell knows how dull it is to watch blokes 'play' laptops live and so, as a precocious attention-seeking (t)wit, the 20-year-old from Baltimore performs a new batch of tracks in the cocksure style of Eminem.

Blond, skinny and baseball-capped, Cex is at his best rambling between songs, regaling the patient crowd with skateboarding tales and cute Yank-in-London observations. He's a likeable entertainer. Now all he needs is some decent material.

Piers Martin

ERYKAH BADU
London Brixton Academy

The true measure of soul, in musical terms, depends on how much the chosen instrument reflects inner feelings, conflicts and turmoil. Listen to Erykah Badu's voice and there's little difference between its timbre and her real self – it's as if she's a vessel through which a massive force passes. Sure, she doesn't holler like old-time soulster Betty Wright, or caterwaul like gospel belter Mahalia Jackson, but her deceptively light tones are hers and hers alone.

For tonight's big-band performance, one that shows the skill it takes for a multitude of people to create something minimal and intimate, Badu is in mystery mode. The body language and choreography seem to come from a private ritual, but the celebrations of freedom in songs like 'On And On' and the use of Five Percent Nation Of Islam imagery in 'Orange Moon', are very public.

Still, she is a fab entertainer, a wise owl who drops coded and not-so-coded vignettes from her life into the R&B, jazz and hip-hop stew. 'Green Eyes' remains a perfect portrait of jealousy, and the exquisite 'Bag Lady' translates the electronic rhythms of Dr Dre's 'The Next Episode' into a 'live' context. It's just one of those major nights.

Dele Fadele

INTERPOL
London W1 Metro

Interpol are another cool-as-fuck offering from New York City and like their English counterparts, British Sea Power, they are on a mission to revive the aftermath of punk rock with their doomtown gothic rock kick. They even recorded their forthcoming debut album 'Turn On The Bright Lights' in a children's insane asylum, for Christ's sake. Signed to Matador after touring with the likes of Belle & Sebastian, Arab Strap and The Faint, they have arrived in London to promote their spooky self-titled EP.

In a rock'n'roll uniform of suits, cheekbones and exquisitely bored expressions, they begin their emo sadcore anthem, 'Untitled'. It's a streamlined suicide note of moody machine music with angelic singer Paul Banks baritoning, *"I'll surprise you sometimes/I'll come around/ When you're down"*. Seemingly unstoppable, guitarist, Daniel Kessler opens the key track to their debut album, 'Say Hello To The Angels' and it hits – hard – that this is a welcome return to the past of post-punk. Kessler has all the lively charisma of the old-school Edge and inspires the dancing punters to join the band onstage. At their peril: the atmospheric robotic drumming of Sam Fogarino gives Banks an excuse to strut the stage morosely, singing these mentally damaged love songs with a nervous energy that spills out into 'PDA'.

Interpol are the harsh comedown to the barrage of recent garage rock music. And sometimes, the comedown is crazier than the high.

Paul Brownell

Burn it!

BETH ORTON

Britain's folkie comedown queen compiles her ultimate CD

TEXT: ALEX NEEDHAM

1 RANDY CRAWFORD
Cajun Moon

"It goes on for ages and it's beautiful. It makes me feel all connected to everything. It goes a bit jazzy here and there which is not usually my bag, but it's amazingly uplifting – makes you think of magic and otherness."

2 ELLEN MCILWAINE
Can't Find My Way Home

"I love her voice and again, it's quite an uplifting track. She's an American singer/songwriter, inspired by Fats Domino and Ray Charles. She scats – mad blues syllables. The song's by Blind Faith. I wouldn't mind doing my own version one of these days."

3 DR ROCKIT
Metro

"I was listening to this a lot while making the album *('Daybreaker')*. It's just a little groove, really. I think he does quite dancey stuff, but this one is quite loungey, almost."

4 VANGELIS
Rachel's Song

"The *Blade Runner* soundtrack is a record that I listened to for years. I wanted it to be a blueprint for my record although it didn't end up very like it. It's really relaxing, really filmic, obviously. People think that Vangelis is a bit soppy, but then so am I. But I've heard other stuff he's done that's dreadful."

5 KAREN DALTON
A Little Bit Of Rain

"She's an amazing singer/songwriter around that whole early-'60s, Greenwich Village period. Her voice cracks and breaks – it's incredibly emotive. The song goes, *'If I should leave you, try to remember all the good times/And just a little bit of rain'*. It's the sort of record you shouldn't listen to when you're feeling suicidal. It breaks your heart from the opening fucking line."

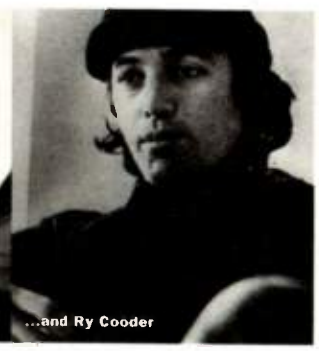
6 RY COODER
Houston In Two Seconds

"Another soundtrack – *Paris, Texas*. It's an incredibly brilliant chill-out album, but I hate that expression so I shouldn't say it. It's the sort of record that sounds incredible late, late at night."

7 JJ CALE
Right Down Here

"This is so sexy – very understated. A friend put it on a tape for me and then I just got obsessed and had to look for him everywhere."

Winnin' Scorers: Vangelis



...and Ry Cooder

8 SERGE GAINSBOURG
Bonnie And Clyde

"I just think it's an incredible song – I've always wanted to nick a loop and do something with it. It's very atmospheric – emotive and a bit saucy. Serge Gainsbourg was a bit of a goer, wasn't he?"

9 JUNIOR BYLES
Fade Away

"It just hits you right in the solar plexus. *'One who is always acting smart and don't carry no love in his heart will fade away'*. Very true – it reminds you not to be too fucking cocky."

10 BOBBY WOMACK
Woman's Gotta Have It

"It's about how a woman's got to have a bit of the other *(laughs)*. It's not exactly how I'd like a man to be – just always doing all the right things, staying on your Ps and Qs and all that bollocks – but all he's saying is 'treat her right'. I've DJed it and it went down really well. Girls respond to this song – they love it!"

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WEEK 14:
CELEBRATE 25 YEARS OF THE SEX PISTOLS!

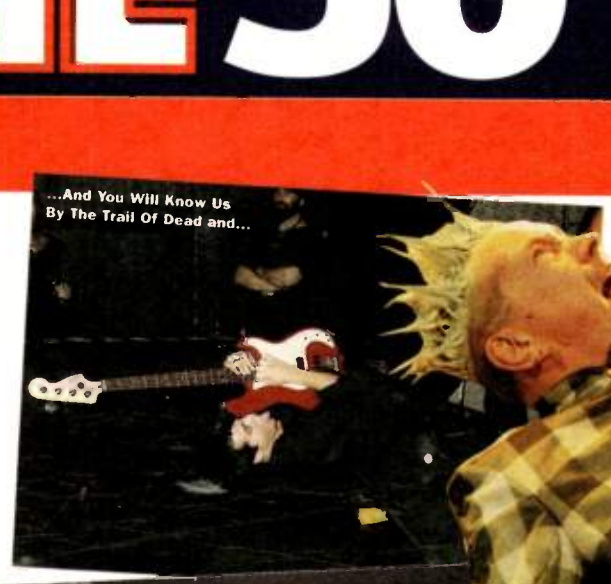
They were the legendary punk band who immortalised *NME* in song. Now, to celebrate the 25th anniversary of the year they terrorised the British establishment, the newly reformed **Sex Pistols** are playing at the palace... Crystal Palace, that is. Their Pistols At The Palace gig takes place at the Crystal Palace National Sports Centre on Saturday July 27, featuring support acts **The Rapture** and **...And You Will Know Us By The Trail Of Dead**. And we've got **25 pairs of tickets** to give away, as well as five copies of the Pistols' essential **anniversary box set**, 25 copies of their Greatest Hits album **'Jubilee'**, and 25 copies of the remixed classic **'God Save The Queen'**. The first five winners out of the electronic hat get a pair of tickets and a box set; the next 20 get a pair of tickets and the 'Jubilee' CD; and a further 25 get 'God Save The Queen'.

It's a Pistols bonanza, and all you have to do to be in with a chance of winning is log onto *www.nme.com/happybirthdaynme* to register and then answer the following question:

What legendary Sex Pistols song mentions *NME*?

Usual rules apply and the closing date is 12 noon, July 23. And if you're unlucky, tickets to Pistols At The Palace are available through the *NME* Ticketline on 0870 1 663 663.

PHOTOGRAPHY: SANNA CHARLES/ANDY FALLON/ALL ACTION



...And You Will Know Us By The Trail Of Dead and...

...The Rapture will be supporting the Sex Pistols (right)

THE NME CRITICS

THIS WEEK'S BIGGEST ALBUMS FACE BRITAIN'S MOST OPINIONATED WRITERS

FANTASTIC VOYAGE

RAGTAG SCOUSE KIDS' BRILLIANTLY INSANE DEBUT

THE CORAL
The Coral
(DELTASONIC)

Dunno how it happened. Perhaps thanks to a glitch in the time-space continuum, The Coral's brilliant, bizarre debut album arrives with us in mid-2002, fresh from the British beat boom of 1964. *En route* they've navigated their way via Country Joe & The Fish, Leadbelly, Motown, The Doors, Russian Cossack music, The (early) Specials, The Action, Hawaiian instrumentals, WWF, Scouse luminaries The Stairs and Shack (whose former drummer Alan Wills, fittingly, is their manager) and, most probably, Captain Birdseye. It's so nautically inclined you can almost smell the fishing nets. And all the work of six straggly youths from Hoylake, Merseyside – where else? – the eldest of whom, leather-lunged singer James Skelly, weighs in at a wizened 21.

In The Coral's company, the usual critical shorthand isn't so much made redundant as turned into hieroglyphics. Take 'Goodbye'. Stomping rhythm'n'blues for two minutes, then suddenly the guitars flip into gonzo-punk overload and then *whoooosh*, it's turned into that dream sequence bit in *Wayne's World II* where Wayne meets Jim Morrison in the desert, before wriggling to a triumphant conclusion in four minutes flat.

Tunes so joyous you thought they only existed on dusty 45s in ancient pub jukeboxes appear regularly through the mist. 'Dreaming Of You' is two minutes and 19 seconds of yearning pop confusion (*"I still need you but I don't want you"*) to rival both The Teardrop Explodes' 'When I Dream' and Madness' 'My Girl' (told you it was weird); 'Skeleton Key' is a deranged Zappa tribute that morphs into a gothic mariachi shuffle and finally sublime, slippery Grace Jones disco, and 'Shadows Fall', as you know, features the first ever marriage of ragtime, Egyptian reggae and barbershop on record. All orchestrated by Joe Meek (sombreros off, incidentally, to Ian Broudie for impeccable production).

But The Coral display not the slightest trace of Gomez-ian worthiness, just an insane joy at being able to make an album that, as James has gone on record as saying, sounds timeless. Only the Super Furries and Gorky's would dare show such disrespect for the rulebook, but even they, you suspect, would draw the line at skiffle-driven Gregorian sea shanties.

As a final 'Calendars & Clocks' suggests (*"Descendants of joy/Return the father to the boy"*), The Coral have ventured into rock's pre-history in their quest for fresh musical plunder, and the outcome is the funniest, most refreshing British debut in years.

9

Jason Fox

THE CORAL ARE CURRENTLY LISTENING TO

Johnny Mathis 'Wonderful, Wonderful' (COLUMBIA)

James Skelly: "I'm not listening to anything modern. The last thing was Destiny's Child. The reason I like this is that Johnny's got a golden voice."

Shack 'Waterpistol' (MARINA)

"We've got to know them quite well recently. We did the

Oasis shows together last weekend. It's just an album with 12 great songs on it, simple as that."

Bo Diddley 'Best Of Bo Diddley' (MCA)

"Bo Diddley is *the* man. Nothing more to be said."

SCION
Arrange And Process Basic Channel Tracks (TRESOR)

Berlin techno dons mixed up

Back in the rave graveyard of the mid-'90s, Basic Channel was *the* hip name to drop in certain circles. A reclusive Berlin duo who pretty much invented minimalist techno, their legacy is held high by, er, reclusive Berlin duo Scion.

The source material on here may be partly responsible for the most bloated excesses of prog house. But the Basic Channel team, and by extension Scion, have a superb deftness of touch and an appreciation of dub reggae techniques which justifies their near-deity status. Given volume it bangs its way into your brain and stays there.

8

Noel Gardner

IRV GOTTI PRESENTS
Murderers II: The Inc
(MURDER INC)

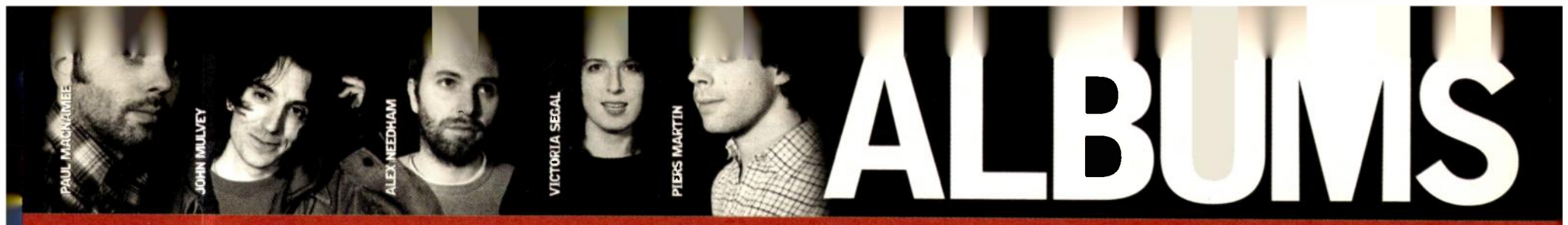
Tedious rap label showcase

Irv Gotti is a player: producer and head honcho of Murder Inc, the label that's dominated hip-hop and R&B in the States over the past few months with artists like Ashanti and Ja Rule. But if this compilation represents the current state of the hip-hop art, god help the genre. Murder Inc offer up comatose beats, half-arsed rhyming and gangsta schtick so tired it makes Spencer from *Big Brother* look like Speedy Gonzales.

The inaccurately-titled 'No One Does It Better' sees Charli Baltimore aiming low (Lil' Kim) and missing, while 'Ride Wit Us' features a bunch of non-entities leering *"Ain't nothin' better than bagging a bisexual"* (interesting claim, boys – fancy a shag?). It's Murder, alright, but not the way Gotti intended it. Who needs gats when you can just bore people to death?

3

Alex Needham



ALBUMS

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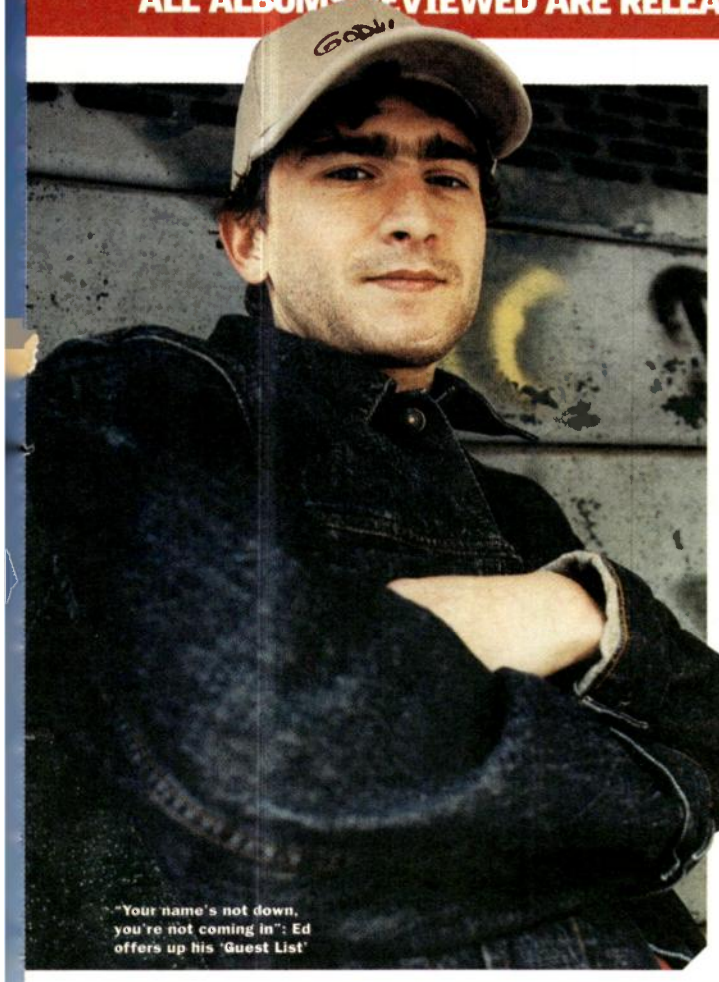

"Your name's not down, you're not coming in": Ed offers up his 'Guest List'

GET ON THE CASE

SLICK GARAGE-POP COLLECTION FROM DJ AND TOP GUESTS

ED CASE
Ed's Guest List
(COLUMBIA)

Oh, is this the way they say the future's meant to feel? Or just 20 people standing in a field? The rumours of dance music's demise haven't been exaggerated. Liverpudlian businessmen can now rent out Cream as a conference centre (really loud PA included), dance magazines come with half a ton of 'please buy me!' free tat Sellotaped to them and down the student union, Strokes haircuts are outselling Technics by two to one.

Bad times, then, for the superstar DJ hankering to add 'recording artist' to his CV. Last month, Oakenfold Zimmered over to the studio to record 'Bunkka', a collection of watery trance. Next month, Sasha's debut LP 'drops', 11 years after he started talking it up: that's roughly one year for every person who'll think, "Hmm... what my record collection's really missing is some badly Xeroxed Vangelis."

Luckily, DJ Ed Case (not his real name) is one man who's kept an eye on the charts as well as an ear to the dancefloor. It was his remix of 'Clint Eastwood' that filled a dreary tune with sunshine and saved Damon Albarn's Gorillaz from extinction. Last year, his own track with Sweetie Irie, 'Who?', was a spanking garage-pop hit in a year crammed with spanking garage-pop hits.

On 'Ed's Guest List', then, the point is that every song works as a single: it's not an album inviting you on some interminable musical journey and leaving you dozing on the hard shoulder by track four. Each track has a vocalist, including hot UK garage totty Robbie Craig, Elizabeth Troy and So Solid's Harvey. Ms Dynamite has her ragga hat on for the great 'Deal With The Matter' while things only go really wonky when Skin out of Skunk Anansie and Saffron out of Republica are allowed a turn: it sounds like a competition to find Britain's most abrasive landlady.

As his remix of Destiny's Child's 'Bootylicious' showed, Case is an impressive producer. This is an album full of super-slick effects, bouncy sub-bass and tight hi-hat action. The album falls down lyrically, where, Ms Dynamite's track aside, *"My friends saw you yesterday/ With some girl in your Cabriolet"* is pretty much where we're at. But then people who still buy dance albums don't buy them for the lyrics. Do they?

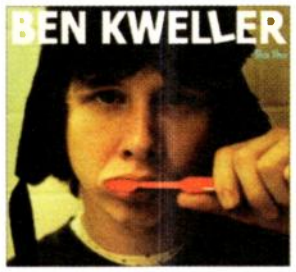
Johnny Davis **7**

ED CASE IS CURRENTLY LISTENING TO

Hil St Soul 'Hil St Soul'
(GUT)
"I did a remix of the track 'Alright'. It was an R&B style mix. They've just done the album and I think it's wicked. It's full of soulful, quality R&B. Not the mainstream kind of stuff. It's proper."

Stargate 'Hot Shit Vol 2'
(PROMO)
"This is crammed full of stuff like Brandy, Black Eyed Peas and Jay-Z. Quite honestly, the reason I'm listening to it right now is because it's one of the three CDs I've got in the studio."

DJ Hype 'Old School Sessions'
(RUFFSTUFF)
"This one really reminds me of back in the day. It makes me feel nostalgic for all those drum'n'bass clubs. DJ Hype is the guvnor."



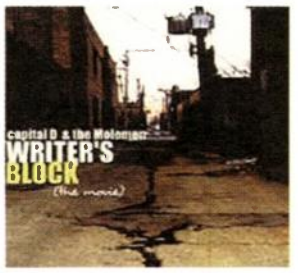
BEN KWELLER
Sha Sha
(679)

Geeky NYC minstrel's debut

On the sleeve Ben stares blankly at us while cleaning his teeth. Here is a young man clearly keen on doing two things at once. Having split former band Radish and supported everyone from Wilco to Eels already, this 21-year-old Brooklyn resident embarks on a solo charm assault with mixed results.

When he keeps it simple, on the beautiful 'Family Tree', 'Lizzy' and the tumbling, piano-down-the-staircase ballad 'In Other Words' he's nothing less than the new Todd Rundgren on slacker pills. Too often though, as on 'Wasted & Ready', 'Commerce, TX' and 'Harriet's Got A Song', he reverts to a swamp of guitars which suggest someone's pushed the autopilot button in the control room, and Ben, much like musical mentor Evan Dando, is simply too far gone to notice. One thing at a time.

Jason Fox **6**



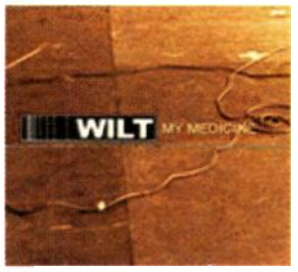
CAPITAL D & THE MOLEMEN
Writer's Block (The Movie)
(ALL NATURAL INC)

Superb hip-hop cityscapes

Hip-hop must be visual and evocative to fully warrant the use of the term 'cinematic'. Which makes the achievements here all the more eye-opening. What Capital D of Chicago underground staples All Natural, and shadowy producers The Molemen, have done is to bring one particular city block to vivid, pulsating life.

This would be hip-hop recast as high art if the concerns weren't so down-to-earth. D depicts frighteningly real scenes – as well as thumbnail character sketches – of bank heists, a neighbourhood matriarch, a lost woman, a subway ride, shoot-outs and more. Heck, he even takes you to meet Satan in Hades for 'Final Judgement'. All the while, The Molemen's string-laden beats create an equally potent parallel vision in the mind's eye. Excellent.

Dele Fadele **8**



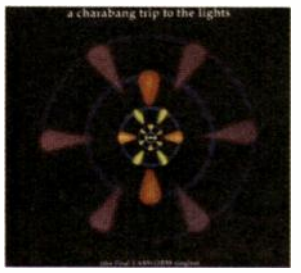
WILT
My Medicine
(MUSHROOM)

Polished, mediocre power-indie

They could tell you a tale or two, Wilt. Dropped by a major label in a former incarnation after spunking £400,000 on recording an album in LA, singer Cormac Battle subsequently suffered a panic attack-fuelled breakdown. With all that behind them, this second album should be where they bounce back. Featuring the slipstream noise of 'Stations' and the Jimmy Eat World style cut-and-thrust of 'Wait A Minute', it is in part. Yet despite the occasional gleeful guitar battering, this is still too shiny, too strained and too streamlined to really convince.

Most problematically, and with awesome bad timing, they *really* want to be a noisier REM but Idlewild have beaten them to it. So, whereas Roddy Woomble's lot take similar inspiration and turn it into mighty works of art, Wilt simply don't. End of story.

Jim Alexander **5**



VARIOUS
A Charabang Trip To The Lights (EARWORM)

Bedroom label's polite swansong

So this is how a label ends: not with a bang, but some droning. This is the penultimate release from the six-year-old Earworm label, a collection of the single releases they were planning before the label started to wind down.

It's fitting then, that there should be such a charming insubstantiality to this record, a sense of something half-finished. At 18 tracks it's not so much a case of farewell, but so long: House Of Mexico's four tracks (their dreamy 'When A Child Is Bored EP') take Mary Chain worship to Alastair MacGowan levels but the robust krautrock aerobics of Salvatore, and Landshipping's fresh, airy 'Keep On' lend a note of defiance. It might not call for a return trip, but it's still a journey worth making before it's too late.

Victoria Segal **6**

CASSETTEBOY
The Parker Tapes
(BARRY'S BOOTLEGS/9000)

Pause-button provocation

The bastard offspring of Chris Morris, Cartman and Cutmaster Swift, Mike Cassette and Si Boy spend hours poring over a double-tape deck, re-editing and manipulating radio, TV and music samples into highly offensive audio collage. Seven years in the making, 'The Parker Tapes' – a surprisingly musical bastardisation of the turntablist mixtape – is testament to their infinite patience and puerile humour.

'The Parker Tapes' might not achieve such notoriety as their treasonous 2000 single 'Di And Dodi Do Die', but it's still brimful of loathing. And very, very funny. In these 98 tracks of drugs, bestiality and gratuitous swearing, if you want to hear Tony Blair pledging to slash 11-year-old girls or Bowie singing about *"farting in a most peculiar way"*, then you're in the right place. Deranged genius.

Tony Naylor **8**

VARIOUS
Rebel Music – A Reggae Anthology (TROJAN)

Essential reggae selection

The marketplace is awash with pre-digital reggae compilations. No reggae archivist can compete with Trojan's 'Rebel Music', however, because it's easily the most rewarding guide to the rich sounds pouring out of Jamaica in the late-'60s to early-'70s.

In 1979 Dave Hendley compiled the original 'Rebel Music' for Trojan and opened the door to a vast vault of glittering lost reggae treasure in the process. This is his 70-minute update of that tome and it's faultless: from Errol Dunkley's menacing ska on 'The Scorcher' to Augustus Pablo's mystic funk of 'East Of The River Nile', there isn't a wasted selection. And it comes packaged with Hendley's lovingly researched sleevenotes to help pilot your onward journey. Play this next time some know-nothing tells you they don't like reggae. It brooks little argument.

Ted Kessler **10**

PHOTOGRAPHY: ANTONIO PETRONZIO/PHILL KNOTT

NERD DO WELL!

NEPTUNES BAIL OUT NEW YORK RAPPER

NORE takes umbrage at being called "clunky and punch-drunk"

NORE
God's Favourite
(DEF JAM)

Noreaga – or NORE as he's now chosen to be called – is a clunky, punch-drunk rapper. He hasn't got much to say for himself either, and that's no recommendation in his chosen field. He has one trick up his sleeve, however, and it's a good 'un.

There are few vocalists who compliment production dons The Neptunes quite as forcefully as NORE. None of The Neptunes' many past conquests – not Britney, not even Busta Rhymes, Kelis or Jay-Z – measure up to this Afro-Hispanic New Yorker, a former con born Victor Santiago who boasts reasonably on 'Grimey' that *"he's teaching the whole damn world how to rhyme over Neptunes beats"*. It's the sophisticated swish of their rhythmic sword backed with his lumbering vocal anvil smash: a powerful one-two. Luckily for NORE (an acronym for – oh yes – Niggas On the Run Eating), there are four new collaborations here.

Swizz Beatz also tosses one diamond of hip-hop distortion ('Nahmeanuheard') into the pot, but it's The Neptunes who rescue 'God's Favourite' from the mediocre, just as their collaboration on the mighty 'Oh No' for his last album, 'Melvin Flynt – Da Hustler', almost saved that half-arsed offering. But Swizz blots his copy-book with a sickly Cyndi Lauper sample on the ridiculous 'Love Ya Moms' and even the proven combo of Ja Rule and producer Irv Gotti sound programmed onto autopilot on 'Live My Life'. Nope, Noreaga is lucky to have The Neptunes on his team (and it's a two-way love affair: The Neptunes' Pharrell Williams says that working with Noreaga is one of his favourite commissions).

With this in mind, the partnership's best two songs are sequenced nice and early, setting a benchmark the rest of the album fails to match. But what a start! After an overly long, chest-beating intro, 'Nothin''s pared-down funk and the awesomely menacing 'Grimey' roll into view, with Pharrell providing better raps on both than his employer. The rest of the record is subsequently a tad underwhelming, if enlivened by two other fine 'Tunes tunes, 'Head Bussa' and 'Consider This'. Maybe one day in the future they'll go the whole hog and produce an entire album together. Our appetite remains whetted.

Ted Kessler **7**

SEELENLUFT
Out Of The Woods
(KLEIN)

Swiss beats via LA

Swiss electronica producer Beat Solér went to Los Angeles – and all he made us was an album of disquieting lounge-jazz. Based on his daily experiences in the urban sprawl, 'Out Of The Woods' captures the disorientating feeling of LA's cultural mish-mash, on a mutating digital canvas where the organic vibrations of double-bass and saxophone meet the cybernetic possibilities of the MiniDisc and laptop.

Sometimes it's excellent. 'Manila' is the sound of old-skool hip-hop beamed in from a parallel dimension, a skittering double-bass thrum that features 12-year-old vocalist 'Mikemaster' Michael Smith freestyling joyful, surreal B-boy rhymes. Shame he doesn't stick around, because many of the instrumentals here gradually coalesce into a pastel haze that conceals a lack of great ideas.

Louis Pattison **6**

SOLOMON BURKE
Don't Give Up On Me
(FAT POSSUM)

Soul great returns

A contemporary of Otis and Aretha and one of the original great soul-shouters with a rich, burning gospel tower of a voice, Burke emerges from a 30-year wander in the wilderness with an album that sounds like a lost classic.

Big-name fans – Bob Dylan, Brian Wilson, Tom Waits, Van Morrison, Costello – contribute tracks but it's Burke's voice that remains the focus. With basic production, there is deep, sorrowful soul (the title track), swaggering blues that'd set Jack White's hair on end ('Stepchild') and countless moments of fear and darkness but ultimate redemption. Described by Tom Waits as "one of the architects of American music", Burke delivers as pure and proper a record as you'll hear all year. If you've ever laughed or cried, you need to hear this.

Paul McNamee **9**

MAINS IGNITION
Turn On
(TUMMY TOUCH)

Piss-poor Hoxton electro-rock

If it's true that the coolest people are those who look like they're just not trying to be cool, then the DJs, producers and would-be dance luminaries who make up Mains Ignition are trying *way* too hard. They attempt a bit of dub, '60s psychedelic wig-outs and sexless New York electro. Then they smother everything with kazoos, endless Space Invaders beeps and obscure sampled dialogue while filching moves from anyone from the Stones to the League.

But unlike the bands they're stealing from, this LP is devoid of soul and passion. Rather than setting new standards of eclecticism, it's really the sound of mean-nothing, careless dilettantism. Worse, the whole thing comes across as about as fashionable as pedal pushers. For Mains Ignition, that's probably the biggest failure of all.

Jim Alexander **2**

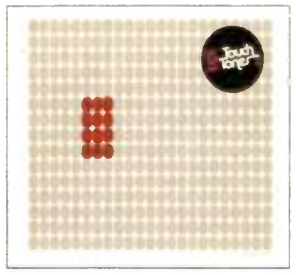
CEE-LO GREEN
Cee-Lo Green And His Perfect Imperfections
(ARISTA)

OutKast-affiliated lysergic rap

Hip-hop's Dirty South has already produced a number of platinum nutcases, but in Cee-Lo Green this region throws up its freakiest character yet, a member of Atlantan hip-hop quartet Goodie Mob and a pal of OutKast (he was briefly in the group).

Much of Green's ambitious debut sounds like a funkily psychedelic companion to 'Stankonia'. Green spouts prurient, vaguely cosmic rhetoric in an annoying asthmatic squawk, but he knows how to make a track rock. Using bland reference points (Led Zep, Elton), Green builds unorthodox hits such as the samba funk of 'Closet Freak' and 'Gettin' Grown''s MOR gospel rock. But gems are few; as with most rap albums released today, '...Perfect Imperfections' bores after the 50th minute.

Imran Ahmed **6**



VARIOUS
Touch Tones
(TUMMY TOUCH)

Decent round-up of modern funk

Tummy Touch records are responsible for Groove Armada, but let's not hold that against them. As this round-up of tracks from the current coterie of Touch Toners proves, label boss Tim 'Love' Lee has an ear for decent funkified quirk-pop. Something like Mammal's 'The Phone Song' sums up the sound: loping freak-hop beats, FX carnage, insouciant vocals and big bass action.

Lee hasn't found his Fatboy Slim yet, though you get the impression – from such off kilter nuggets like the schoolyard George Clinton-isms of Royal Appointment's 'Compodisco' – that he's just too barmy to nurture anything with real crossover potential. Just the right side of zany, 'Touch Tones' should be enough to coax out your inner Bootsy.

Christian Ward **7**

OLYMPIC LIFTS
Do One
(BUNGALOW)

Indie losers' hip-pop triumph

Half of Dublin bubblegum hip-hop collective Olympic Lifts used to be Tunic, a band who epitomised the words 'indie' and 'underachiever'. Now signed to Berlin label Bungalow, they've invested in a sampler and decided to leave the indie ghetto behind. It's unlikely they'll be back any time soon.

Like the Mondays before they dabbled with the hard stuff, Olympic Lifts preach the gospel of hedonism. On opener 'The Chosen Few' they gleefully trigger a flute loop and have a riot over the top of it, while on recent single 'Horizontally Vertical' they momentarily approach the realm of melancholy before thinking better and adding a gloriously moronic *faux* yob chorus to the mix. Thrilling stuff that admirably raises a finger to joyless indie conservatism, and you can't say fairer than that.

James Jam **7**

THE NME CRITICS SINGLES

ALL SINGLES REVIEWED ARE RELEASED MONDAY JULY 22, 2002

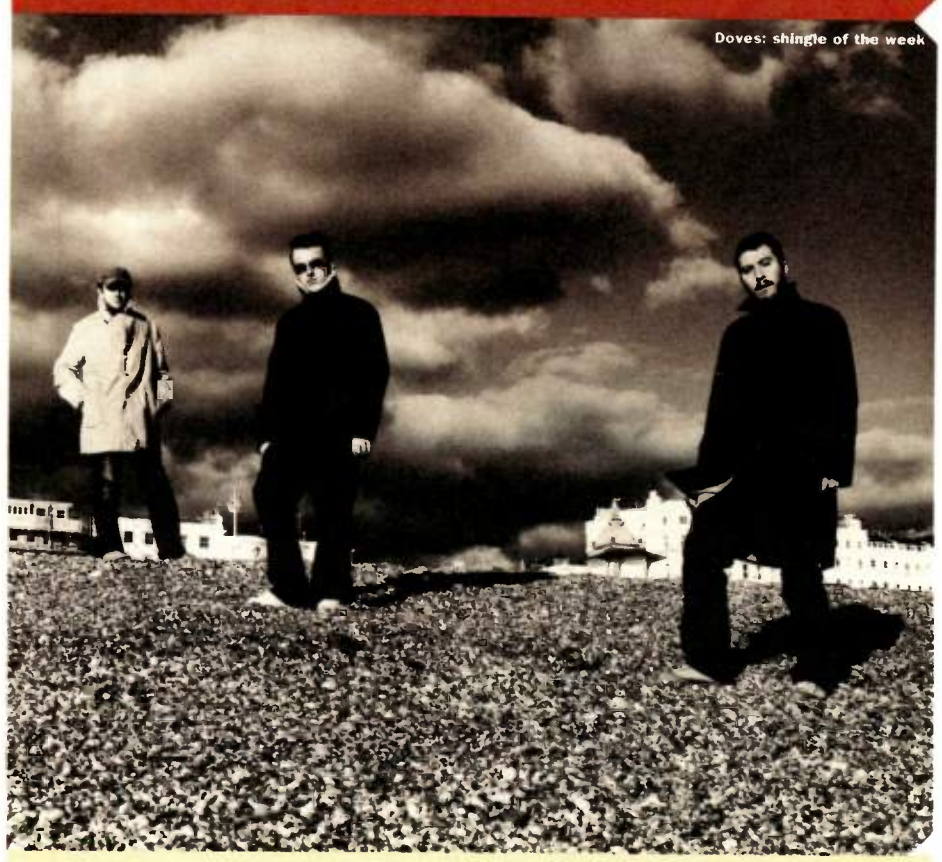
P DIDDY FEATURING USHER
I Need A Girl (ARISTA)

A problem. You are P Diddy. You are internationally known on the microphone, and of course you never spend the night alone (you've got a few girls that people want to bone). But what you really need is a wife at home. You had a girl you would've died for, didn't appreciate her so made her cry. She was more than your girl – you were, apparently, like brothers. Now most girls be confusin' you. Chicks don't romance you. You want a girl that can raise you a family. What do you do? Yes, almost unbelievably, you write all that down and make a song out of it. Usher's contribution may be the best R&B chorus of the year so far, but, Christ, those verses... ***(PR)***

NERD
Rock Star (VIRGIN)

The Neptunes? Near peerless purveyors of super-sleek R&B. And NERD? Well, the kernel of Pharrell Williams and Chad Hugo's genius is clearly audible, but it only fleetingly solidifies into outright stunning tracks. Take 'Rock Star'. The basic idea (NERD merge splenetic garage/thrash rock with reedy spook-synths) is a cracker. Only problem is they've added about two or three other elements which don't quite work as well. Bit of a free'n'loose jazz-rock feel to the chorus? Not good. Bit of uptight distorto-rapping atop rock backing? Much worse. Considerably more daring than most records on this page, but, still, a way off the jaw-dropping future funk you might expect. ***(TN)***

SINGLE OF THE WEEK



DOVES
Pounding (HEAVENLY)

DANG! DANG! DANG! DANG! What does 'Pounding' do? It pounds and pounds and pounds. Gloriously building, almost imperceptibly, to a) the best guitar solo since Aztec Camera's Roddy Frame took a back seat and b) the best exit-left jangly guitar coda since Johnny Marr left The Smiths. And at the centre? Jimi Goodwin, no-one's idea of Pavarotti, but a bloke whose vocals throb with an Everyman hurt and humanity. Is it happy? Is it sad? Better than that: 'Pounding' is ALIVE! Frenzied orgasms and irretrievable breakdowns, blazing suns and blazing rows, scarf-waving stadium joy and box-bedroom frustration... it's all here. Essential. ***(TN)***

DEATH IN VEGAS
Leather Girls/Natja (BMG/CONCRETE)

Following the batcave atmospherics of their 1999 album 'The Contino Sessions', this is the sound of Death In Vegas re-emerging into the sunlight, sunglasses firmly in place. A double A-sided teaser for forthcoming made-in-India epic 'Scorpio Rising', it finds London's two coolest men – Richard Fearless and Tim Holmes – welding together some of their traditional obsessions (My Bloody Valentine, acid house, Neu!, Detroit techno) into spectacular new forms. 'Leather Girls' is the pick of the two; a propulsive eight-minute instrumental, it shudders to a halt halfway through in a squall of space feedback and turns into Spiritualized's 'Electric Mainline'. Good work. ***(JO)***

DIRTY VEGAS
Ghosts (PARLOPHONE)

Like Zero 7? Fan of Goldfrapp? Read on. South London's Dirty Vegas are the latest graduates from the Moby school of dance music promotion. Over in the US they're enjoying their 15 minutes of fame and fortune as a result of licensing one of their songs out to a Mitsubishi car advert. Over there, they're more popular than a New York firefighter giving out gas masks. Over here however, nobody really gives a fuck. This isn't the song used on that advert. Instead, 'Ghosts' is an unremarkable, plodding house tune lacking any sort of edge. Remember, there's a new Underworld single on the way, so save your money and don't believe the hype. ***(JMar)***

LINKIN PARK
High Voltage/Points Of Authority (Remixes) (WEA)

Say what you like about Linkin Park but at least they do actually sound like a park. Trouble is, it's a well-trimmed patch in some anonymous Midwest town, where moody 13-year-old skate 'dudes' make like Johnny Knoxville 'til their Soccer Moms call them for a, like, totally freakin' bogus weenie roast. Which is bollocks. With their Vanilla Ice rhymes and airbrushed volume, LP are the sound of angst-ridden teens who've already accepted the sense in going to accountancy college. What we need is Wythenshawe Park. A band who sound like a dog-shit littered croft in an anonymous British suburb, who sound like moody 13-year-olds scratching 'Donna Is A Slag' in council paintwork... forever. ***(TN)***

NEW FOUND GLORY
My Friends Over You (MCA)

Time was in the chunky punky world that the more gnarled your appearance, the more respect you got. The fresh-from-school New Found Glory, meanwhile, work on the premise that the more indistinguishable you are from your audience the better, but they still know that relationships with the opposite sex aren't all about boob jokes and a quick fumble behind the local half-pipe. So, although only slightly more complex, this first single from latest album 'Sticks And Stones' is all about matey loyalty versus tricky relationship woes. While prolonged listening could corrode your brain quicker than standing all day by the speakers at the Vans Warped Tour, this is still whooshing, harmony-plated punka pop music. Simple as, dude. ***(JA)***

SPACE MONKEYZ VS GORILLAZ
Lil' Dub Chefin' (PARLOPHONE)

He's a workshy fop, is Damon Albarn. Not only does he get some cartoon characters to do his promotional work but, having got another band to squeeze the last pennies from the Gorillaz album, he sits back and watches the money flood in. So what do his primates do? Well, biting the hand that feeds them, the cheeky monkeyz make Albarn sound like a snivelling drunkard next to guest vocalist Terry Hall's nonchalant snarls. Principally, in rescuing 'M1 A1' from album-closing obscurity by tweaking it beyond recognition into mellow skanking dub, the original motoring, punky doodle is displaced by something that sounds more like Gorillaz than they ever managed themselves. While such logic might defeat the object of a remix, it's good stuff nonetheless. ***(JA)***

NATALIE IMBRUGLIA
Beauty On The Fire (BMG)

Right now, what you really want to know about Ms Imbruglia isn't what her single sounds like, but whether there's any truth in the claims that she's been kissing Coldplay's Chris Martin. But being a credible music publication, we're not interested in that kind of thing. So... it's her best since 'Torn'. Think Madonna around the time of 'Frozen' with added 'credible' angry guitars and a just a twist of angst. Imbruglia is so close to being a pop star it must be excruciating for her, because she still hasn't quite made it. Maybe if Chris and Natalie *are* an item, they could cover Kylie & Jason's 'Especially For You' – surely a guaranteed chart-topper. Alas, it seems that's about the only thing that'll save her career. ***(JMar)***

PHOTOGRAPHY: KEVIN WESTENBERG TEXT: TONY NAYLOR/PETER ROBINSON/JIM ALEXANDER/JULIAN MARSHALL/PIERS MARTIN/MARK BEAUMONT/JAMES OLDHAM

RICO VS TRICKY
Mixed Up Faces (MANUFRACTURED/URBAN POISON)

This collaboration with Glaswegian metaller Rico harks back to a time in Tricky's career when any trace of a tune was banished from the studio and it looked like our hero was headed for the asylum. Here, as he raps *"Get yourself out of my space/Take your finger out of my face... everything I see is red/I'll blow myself back from the dead"* over punishing guitars and bass, Tricky sounds more uptight than ever. He also sounds the least relevant. That said, if you've pissed off Tricky recently, it's probably best to give him a wide berth. ***(JMar)***

ALEK STARK
We Love You/Lights & Sex (DISKO B)

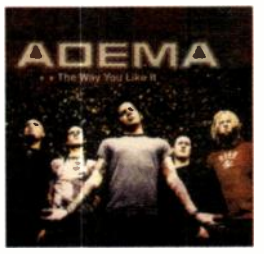
A bloody great bear of a man who lives in Madrid, Alek Stark has two passions in life: sex and electro. He manages to combine the two on his debut for Munich's Disko B label in a not entirely unpredictable way. This is text book sexelectro, all one-finger synth melodies and a 'sleazy' computer voice announcing, on 'Lights & Sex', *"We are the robots from outer space"*. Add a version of Divine's 'Native Love' and you have the kind of record you'd feel embarrassed to be listening to if your dad walked in. ***(PM)***

1 GIANT LEAP
Braided Hair (PALM PICTURES)

As Peter Gabriel's spiritual world music heirs, it's no surprise Jamie Catto and Duncan Bridgeman's quality control is suspect. For every Michael Stipe or Horace Andy lurking on their pan-continental get-together, there's a Tim Booth or Maxi Jazz. In this instance we are treated to some mumbling rap and wispy hip-hop from Speech out of Arrested Development, a bite of Neneh Cherry, a tribal choir and, obviously, some bongos. Mightily dull, then, but at least they're clocking up the air miles. Right? ***(JA)***

ADEMA
The Way You Like It (ARISTA)

This week, America's great white guitar hopes are Adema. They've been endorsed by the USA's first family (the Osbournes), have just come off a high-profile support slot with Linkin Park and Cypress Hill, and after a massive bidding war for their talents, expectations are high. Which is why, when 'The Way You Like It' turns out to be more bad-haired, tattooed, dumb American rock, *NME* feels rather cheated. If it was about nihilism, fine, but this is about not having an original idea in your brain. Go away. ***(JMar)***



SHAKIRA
Underneath Your Clothes (EPIC)

She likes Radiohead, and posh novelist Gabriel García Márquez recently interviewed her in *The Guardian*. Clearly, Shakira is several billion times more interesting than, say, Britney Spears. Sadly, her songs are just as crap. 'Underneath Your Clothes', written about her boyfriend Antonio de la Rua, is sort of Celine Dion-meets-Catatonia with indie/folk tinges, whose lumpen chorus was, apparently, written specifically for pissed-up geezer-birds. Do they have provincial fun pubs in Colombia? ***(TN)***

MICHELLE BRANCH
All You Wanted (MAVERICK)

As you might expect from somebody named after the meal extremely posh people have between breakfast and lunch, Branch is a singer-songwriter. So obviously she's signed to the same label that took Alanis Morissette to a worldwide audience. Well, here in the UK, we're still getting the rough end of that deal – like the raft of young singer-songwriters launched in the past or next few months, Branch says much but means little, and 'All You Wanted' lacks both genuine depth and a decent tune. ***(PR)***

RAYVON FEATURING SHAGGY, RIKROK DUCENT, BRIAN & TONY GOLD
2-Way (MCA)

"Ugh!" Shaggy, is that you, hiding behind the bloke who did the singing on 'Angel'? *"Yo baby, you know what's up!"* Shaggy! It *is* you! Plus every single one of your mates! On a song without much of a tune! Things go a bit electro in the Big League mix, but it's all too late – the damage has already been done by the radio version. FYI: Rayvon's album is entitled 'My Bad'. Presumably the '...A&R Man' bit was removed. ***(PR)***

V/VM
Butchered Classics For Today's Dancefloor
(V/VM TEST RECORDS)

He's a shrewd one, V/Vm's James Kirby. Noting the spread of School Disco fever, the Stockport mangler destroys three '80s standards – 'Born In The USA', 'I Think We're Alone Now' and 'Every Time You Go Away' – in predictably grim manner. V/Vm's limited tricks may be rubbish, but you're always surprised by what he does. In this case, making Bruce and Tiffany sound like they're singing with mouthfuls of boiling oil. Worse still (for V/Vm), this is actually listenable. ***(PM)***

DOUBLE THE TROUBLE

LINKIN PARK
H! VLTG3 / PTS.OF.ATHRTY

- This superb double-A sided single is taken from Linkin Park's forthcoming remix album Reanimation
- High Voltage features Shinoda and Pharoe Monch hurling hardcore, intricately woven rhyme patterns over gritty piano loops and visceral bass thumps
- Also includes the exclusive Marilyn Manson remix of By Myself which is not included on the album

Out Monday 22 July

WHATEVER TURNS YOU ON

Virgin megastores

virgin.com/megastores/uk

FERGIE
The Bass EP (DUTY FREE/DECODE)

Things are kicking off in a big way for Northern Irish hard house DJ Fergie. The babyfaced skinhead is regularly touted as being the last of the UK's superstar DJs, and he's recently been presented with his own Radio 1 show. But he's really fucked it all up by releasing this shitshow of a single. It's terrible, the kind of inane cacophony you hear at fairgrounds, wafting through the air with the scent of poppers. *"Bass generator/Generating the energy"* booms a machine voice, endlessly. It's not a classic. ***(PM)***

S CLUB JUNIORS
Automatic High (POLYDOR)

Calvin and Aaron have yet to be caught in Covent Garden mainlining Junior Disprin – a shame, but then so is the fact that it takes Pink to articulate the inner despair of teenage life when real 13-year-olds should really be venting their own generation's sense of doom. So 'Automatic High' isn't a tale of thrill-seeking teens on the mean streets of Battersea, but a song about love being quite good from eight cherubs on micro-scooters, over the bridge in Chelsea. As *Up The Junction* taught us, that's a whole big difference. ***(PR)***

MOUSSE T
Fire (SERIOUS)

In his early days (see his Feel Love mix of Moloko's 'Sing It Back') DJ/producer Mousse T did, at least, display a certain verve and good taste. Since then, he's been nominated for a Grammy, won an Ivor Novello Award (!?), judged Germany's version of *Pop Idol* and had a hand in two of the most irritating records of recent times: 'Horny' and Tom Jones' 'Sex Bomb'. New single 'Fire', a sort of Commitments-do-'Sexbomb' effort, is more artless mainstream guff that, distressingly, trails an album. ***(TN)***

B2K
Uh-huh (EPIC)

Like a millennial McDonald's rival on a boyband tip, B2K seem happy in the belief that they'll sell some records by getting their tits out. This recalls the heady days of EYC and MN8 – but unlike EYC or MN8, who basically made songs about fucking, then sold them to 12-year-olds, B2K's single is not the "Uh-HUERGGHHH!!" of thrusting, but the simple "Uh-huh" usually muttered in response to the question, "Have you taken the rubbish out?" On this evidence, "uh-huh" is definitely in the affirmative. ***(PR)***

THE VESSELS
See You Home Straight/Autumn Sounds (BMG)

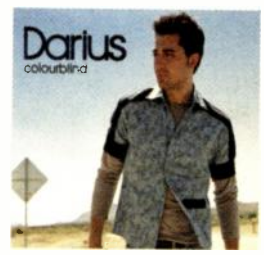
In another time, these timid Surrey janglers would have been signed by Alan McGee, eaten up some Oasis cash, and promptly disappeared into well-deserved obscurity. By which we mean that by holding up a few finely-polished harmonies as their only defence, The Vessels make Travis look fierce, with a song wetter than Chris Martin's bedsheets. If empty Vessels really make the most noise, explaining these quiet dullards will prove tricky. ***(JA)***

LITTLE HELL
Virus With Shoes (DOUBLE DRAGON)

It's based on a Bill Hicks suggestion that the human race is just a germ in the pus on the arse-boil of the Earth, it's about selling your children for medical experiments, and it features singer Steve Ludwin howling a chart-felching pop tune like a herd of maniacal bull demons in hell. Ace ravage-rock squealers Little Hell have ditched the lady singer and become extremely evil just in time to give nu-metal an injection of melody direct to the gristle heart. As brilliant as kicking small dogs to death. ***(MB)***

DARIUS
Colourblind (MERCURY)

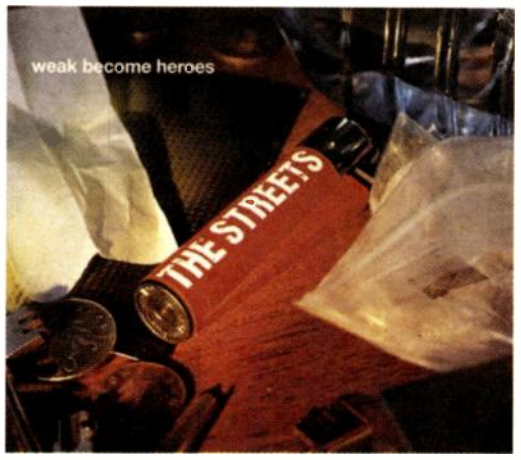
During *Popstars*, we interviewed Darius for *NME.COM*. He sang an obscene version of '...Baby One More Time', which Britney's record label told us to take off the site, then a few weeks later turned up at an *NME* charity footie game in order to sing the pre-match National Anthem. Now he's done a third quite good thing for us, in the shape of a debut single which – indie personnel take note! – he's written himself. It's great. And while you'd still shag Gareth and Will first, at least Darius would take it like a man. ***(PR)***



PLASTIQUE DE REVE
Rodéo Mécanique/It Happened Then (INTERNATIONAL DEEJAY GIGOLOS)

Plastique De Rêve is the best *nom de disco* going. Even the guy's 'real' name, Daze, is great. Part of Geneva's Mental Groove party scene, Daze has produced the finest record of his career. 'Rodéo Mécanique' is a low-slung fuzzy electro swagger – think Neneh Cherry's 'Buffalo Stance' redone in kinky robo-booty fashion. Daze's hi-NRG take on electro-pop nugget 'It Happened Then' is enjoyably throwaway too. Wow, electroclash appears to have legs. ***(PM)***

HERO WORSHIP



THE STREETS
Weak Become Heroes

- Weak Become Heroes is the third single to be taken from The Streets' hugely acclaimed album Original Pirate Material
- New mixes include interpretations by Steve Osboune, Ashley Beedle and Outlaw Breakz
- CD1 also features a brand new track called Give Me My Lighter Back

Out Monday 22 July

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PLUS SPECIAL GUESTS IDLEWILD

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Saturday	05	NEWCASTLE TELEWEST ARENA £18.50 adv. from 0870 707 8000 / 0191 263 5000
Monday	07	BIRMINGHAM N.I.A £18.50 adv. from 0870 909 4144
Tuesday	08	NOTTINGHAM ARENA £18.50 adv. from 0870 121 0123 / 0115 912 9000
Friday	11	MANCHESTER M.E.N ARENA £18.50 adv. from 0161 930 8000 / 0161 832 1111
Monday	14	B[SOLD OUT] CENTRE
Tuesday	15	B[SOLD OUT]OUTH INT. CENTRE
Thursday	17	PLYMOUTH PAVILIONS £18.50 adv. from 01752 229922
Friday	18	PORT TALBOT AFAN LIDO £18.50 adv. from 02920 644996 / 02920 230130
Sunday	20	L[SOLD OUT]WEMBLEY ARENA
Monday	21	LONDON WEMBLEY ARENA - EXTRA DATE DUE TO PHENOMENAL DEMAND £19.50 adv. from Box office: 0870 739 6555, 020 7287 0932, 020 7734 8932, 020 7403 3331, 020 7344 4040 plus usual agents
Wednesday	23	BELFAST ODYSSEY ARENA £18.50 adv. from 028 9073 9074

All tickets subject to booking fee / 24hr credit card hotline: 0871 2200260 or buy on-line: www.gigsandtours.com
New single 'In My Place' released 5th August Album 'A Rush of Blood to the Head' released 26th August www.coldplay.com

Virgin RADIO GWR Capital BRMB

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A unique coastline event in and around The De La Warr Pavilion Bexhill on Sea East Sussex

sound architecture & light

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Courtney Pine, James Taylor Quartet + Alex Wilson R&B Latino (£16)

Saturday 27 July
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Sunday 28 July
Tindersticks + support (£16)

2 event ticket (£30) / 3 event ticket (£39)
more acts will be announced • admission from 6pm

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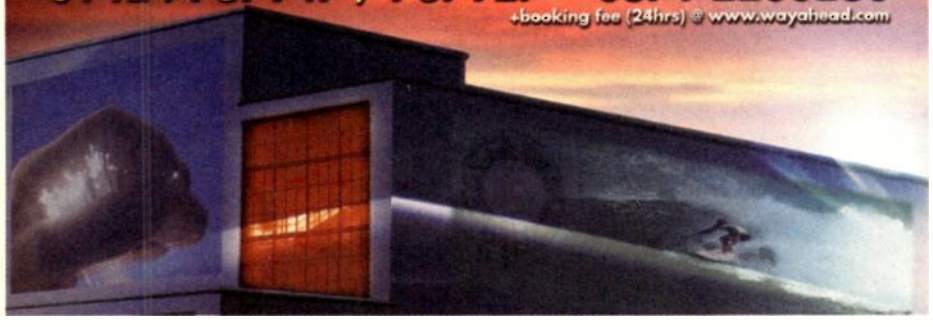
01424 787947 / 787927 • 0871 2200260
+booking fee (24hrs) @ www.wayahead.com



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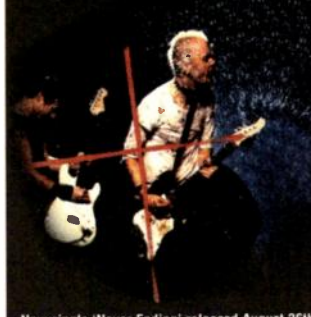

AUGUST

Tue 06	LONDON 100 CLUB 020 7287 0932
Wed 07	READING FEZ CLUB 0118 958 6785
Thu 08	NOTTINGHAM ROCK CITY 0115 941 2544
Sat 10	GLASGOW CATHOUSE 0870 220 1116
Sun 11	MANCHESTER ROADHOUSE 0161 832 1111
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Tue 13	BRIGHTON CONCORDE 2 01273 772770
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BRYAN ADAMS
20th July
MEATLOAF
24th July
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27th July
SEX PISTOLS
27th July
PETER MURPHY
1st August
INDIGO GIRLS
3rd August
ESSENTIAL FESTIVAL
3rd-4th August
V2002
17-18th August
SAVES THE DAY
26th August
KORN
7th September
MUDHONEY
12th September
TOP LOADER
8-9th October
LOST PROPHETS
12th October
COLDPLAY
20th October
BETH ORTON
23rd October
PAPA ROACH
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SATURDAY 17 AUGUST | WESTON PARK STAFFORDSHIRE

V stage

Stereophonics

PRIMAL SCREAM

GOMEZ STARSAILOR

KOSHEEN BEVERLEY KNIGHT RHIANNA

PLUS SPECIAL GUESTS COUNTING CROWS

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THE CRESCENT LONGVIEW

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PETE BROMLEY JAMES CANON PLUMP DJs THE FREESTYLERS TAYO DEAN WILSON

SITE LINE-UP DIFFERS - SEE LOCAL PRESS ADVERTISING FOR DETAILS

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MUSIC FROM GRAND CENTRAL SOUND SYSTEM AND HYPNOBIC MUSIC

B DAT

B-GIRL DAY - COSMO (PACHA) JEANNIE HOPPER (US) LADY MISS KIER (BEELITE)

HI190 LUCAS (SHARKK) LUBI (STRAIGHT NO CHASER) SHOVELL - PERCUSSION

SATURDAY 17 AUGUST | HYLANDS PARK CHELMSFORD

V stage

TRAVIS

ALANIS MORISSETTE

NICKELBACK SUPERGRASS

THE BLUETONES MULL HISTORICAL SOCIETY ED HARCOURT

PLUS SPECIAL GUEST ELVIS COSTELLO

NME STAGE

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IAN BROWN THE BETA BAND

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Friday 19th July

THIS FRIDAY

COOPERS FIELD, Cardiff Castle

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Saturday 20th July

THIS SATURDAY

WOLLATON PARK, Nottingham

Tickets: £25.00 in advance (subject to a booking fee) Gates Open: 11:00am Tickets From ROCK CITY Nottingham, Way Ahead, Ticket Master and all usual agents. Carparking Available On Site At £5.00 Children 5 and Under Get In Free (ID May be required)

www.distortion2002.com

EVENT SUBJECT TO LICENCE

DISTORTION2002 AFTER SHOW ALL-NIGHTER

Saturday 20th July / 8.30pm > 6:00am / Bar serving alcohol until 3:30am
With live music from Electric Frankenstein/ £5.00 in advance
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CREDIT CARD HOTLINE: 0115 9588484

Way Ahead: 0115 9129122 Ticket Master: 08705 344444 Piccadilly Box Office: 0870 4445556 Stargreen: 0207 7348932

WRH

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MONDAY 26 AUGUST
LONDON ARENA

TICKETS £27.50 ADV
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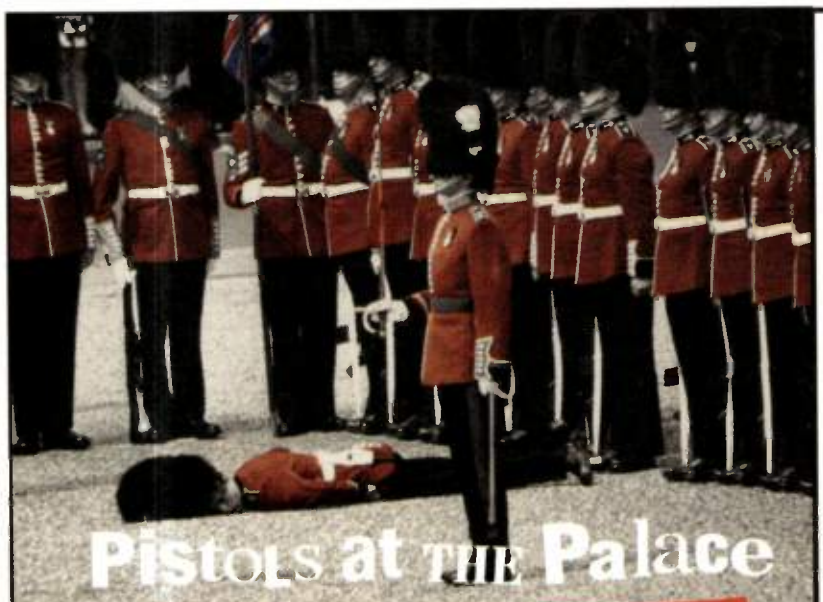

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THURSDAY 8TH, FRIDAY 9TH
SATURDAY 10TH, SUNDAY 11TH AUGUST

MAIN STAGE FRIDAY
THE PRETENDERS PLUS VERY SPECIAL GUESTS 3 COLOURS RED CLUTCH
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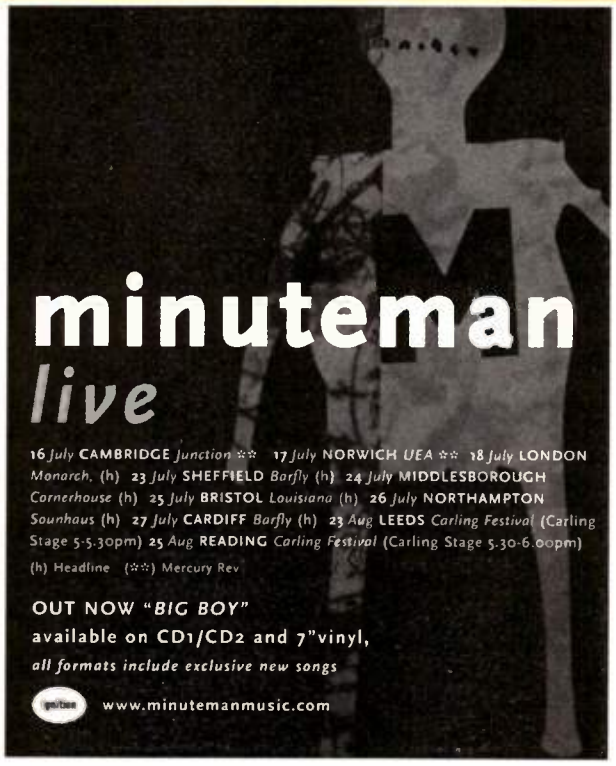

16 July CAMBRIDGE *Junction* ☆☆ 17 July NORWICH *UEA* ☆☆ 18 July LONDON *Monarch*, (h) 23 July SHEFFIELD *Barfly* (h) 24 July MIDDLESBOROUGH *Cornerhouse* (h) 25 July BRISTOL *Louisiana* (h) 26 July NORTHAMPTON *Sounhaus* (h) 27 July CARDIFF *Barfly* (h) 23 Aug LEEDS *Carling Festival* (Carling Stage 5-5.30pm) 25 Aug READING *Carling Festival* (Carling Stage 5.30-6.00pm)
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Thu 08 August	Hale NAP
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Sun 18 August	Johnny Morrow Benefit Gig £8.00
Sat 31 August	Dog NAP
Tue 17 September	The Bell Rays + B4 £7.00
Thu 19 September	Cold Blade NAP
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THURSDAY 1ST AUGUST
LONDON UNION CHAPEL
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STOCKTON Riverside Festival
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Thurs 25 July to Sun 4 Aug
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THE ROYAL HIGHLAND CENTRE, INGLISTON

Fri 23rd **FAITHLESS** + SIMON FOY. Recorded live for beat 106

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Tue 13th NATALIE IMBRUGLIA
Thu 15th Stereophonics SOLD OUT
Mon 19th Badly Drawn Boy
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Wed 21st counting crows
Thu 22nd doves + Magnet
Fri 23rd THE CHARLATANS

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Tue 6th INDIGO GIRLS
Wed 7th TURIN BRAKES
Thu 8th THE DIVINE COMEDY
Tue 27th Mull Historical Society

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Sat 3rd **JJ GILMOUR** + Kid Symphony
Sun 4th **THE SOUNDS OF SIMON & GARFUNKEL**
Wed 7th **SNOW PATROL + ASTRID**
Fri 9th **BEST OF T-BREAK**
Sat 10th **POLICECHIEF + BENDY TOY** + DJ's Tom (Snow Patrol) & Richard (Belle & Sebastian)Sun 11th **BLAK TWANG**
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Sat 17th **RODDY FRAME**
Wed 21st **HAVEN**
Thu 22nd **CAROL LAULA**
Fri 23rd **LOVE** with **ARTHUR LEE**
Sun 25th **JULIAN COPE**
Mon 26th **THE SOUNDTRACK OF OUR LIVES** + Ben Kweller
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05 CARDIFF Barfly 0870 907 0999
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08 COLCHESTER Arts Centre 01206 500 900
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19 SHEPTON MALLET National Adventure Sports Show 0870 120 0723
20 GUILDFORD Festival 01483 454 159
22 WOLVERHAMPTON Civic 01902 552 121
23 LIVERPOOL University 0151 256 5555
24 OXFORD Zodiac 01865 420 042
25 CARDIFF Barfly 0870 907 099
26 BRISTOL Louisianna 0117 929 9008
27 SOUTHAMPTON Joiners 023 8022 5612
29 CHELMSFORD Army & Navy 01245 354 155
30 CAMBRIDGE Boat Race 01223 508 533
31 NORTHAMPTON Soundhaus 01604 250 898
August
01 LONDON Underworld 020 7344 0044

Tickets £5adv (£6adv London) subject to booking fee. *Except 10th, 19th & 20th October.
Reuben single 'Stux (tell me It's alright)' out 5th Aug on Boss Munn www.wordsfromreuben.com
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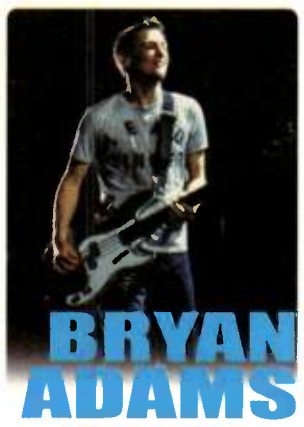

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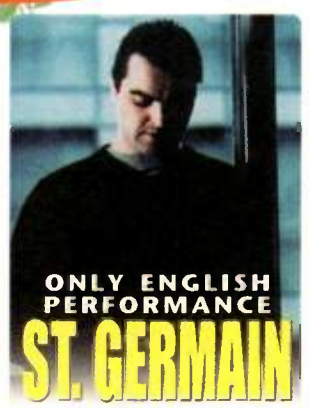

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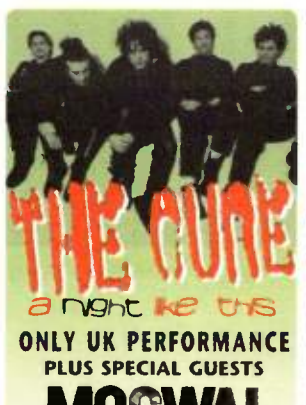

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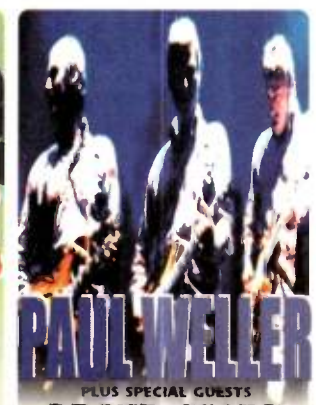

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24TH JULY:
Amy Wadge, Georgia, Aled Clifford
29TH JULY:
Martini Henry Rifles, Denzel, Dopamine
VENUE:
Barfly London, Chalk Farm Rd, Camden
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barfly
barfly LONDON info@barflyclub.com 49 Chalk Farm Road Camden London NW1 Info 24hrs (020 7691 4246)
Wed 17th Jul - My Vitriol Available to competition winners only. Tune into 104.9 XFM to find out more
Thur 18th Jul - Minuteman + Kournakova + Cracatilla (£6 adv)
Fri 19th Jul - Hurricane Party + Sparking Toys + Anaphase (£5 adv)
Tue 23rd Jul - PYNCI present: Zabrinski + Maharishi + Headtest (£5 adv)
barfly ACOUSTIC info@barflyclub.com The Enterprise, 2 Haverstock Hill London NW3 [Chalk Farm tube]
Tue 23rd Jul - Barefoot Tim + Si Connelly + The New Tellers + Carl Picton
barfly CARDIFF cardiff.info@barflyclub.com Kingsway, Cardiff, CF10 3FD Tel: 02920 677 658
Sat 20th Jul - The Beatings + Fillmore (£4 adv)
Mon 22nd Jul - Lightyear + Five Knuckle + Adequate 7 + Kenisia (£6)
barfly SHEFFIELD sheffield.info@barflyclub.com NCP, Patemoster Row Sheffield S1 2QQ Tel: 0114 220 3618
Thu 18th Jul - Reuben + Elviss (£5 adv)
Fri 19th Jul - Jesse James (£6)
Tue 23rd Jul - Minuteman(£6)
Wed 24th Jul - The Beatings
barfly GLASGOW glasgow.info@barflyclub.com 260 Clyde Street, Glasgow G1 4JH Tel: 0141 204 5700
Thu 18th Jul - Hawksley Workman and the Wolves + guests (£5 adv)
Want the listings weekly? Just send a blank email to: listings@barflyclub.com
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GIG GUIDE

From Wednesday July 17 to Tuesday July 23

Edited by Zane

Britain's best and biggest gig list. Send your dates to NME Gig Guide, 25th Floor, King's Reach Tower, Stamford Street, London SE1 9LS. Or fax the info to 020 7261 7718. Or email to gigs@ipcmedia.com. To ensure publication, your dates should reach us at least 14 days before our cover date. Please send a telephone number for all venues with your listings

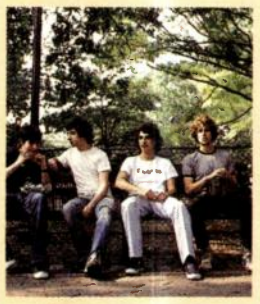
VISIT *NME*'S GIG SEARCH AT www.nmetickets.com

WEDNESDAY 17

ABERDEEN Lava 01224 648000
Reuben/Kenisis
BATH Moles 01225 404445
Death Cab For Cutie/Medium 21/Coin-Op
BIRMINGHAM Glee Club 0870 241 5093
McAlmont & Butler/Pina/Baz
BRADFORD Market Tavern 01274 734176
Union 13/Five Knuckle/Awkward Thought
BRIGHTON Concorde 2 01273 207241
Biffy Clyro/Hell Is For Heroes/Vendetta Red/Kinesis
CARDIFF Barfly 029 2066 7658 **Gold Blade**
DERBY Victoria Inn 01332 740091
DRI/Whizzwood/WORM
DUBLIN Red Box 00 3531 478 0166
Angie Stone
EDINBURGH Playhouse 0131 557 2590
Supertramp
EDINBURGH Studio 24 07980 337363
Lightyear/Red Lights Flash/Captain Everything
GLASGOW 13th Note Cafe 0141 553 1638
One Inch Volcano/Venetian Love Triangle
GLASGOW Barfly 0870 907 0999 **J Majesty And The Champions Of Sound/Solarise**
GLASGOW Barrowlands 0141 552 4601
Iggy Pop
GLASGOW Cathouse 0141 248 6606
Down By Law/Travis Cut
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Face To Face/The Eighties Matchbox B-Line Disaster**
LEICESTER Charlotte 0116 255 3956
Jesse James/Shootin' Goon
LONDON Aldgate East Spitz E1 020 7392 9032
The Vessels
LONDON Brixton Windmill SW2 020 8671 0700
Sona Fariq/Flak
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Kellerton Road/The Stir**
LONDON Croydon Cartoon 020 8239 1616
Gridlock Takedown/Insofar
LONDON Highbury Corner Garage N5 020 7607 1818 **Strapping Young Lad/Labrat**
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Bromide**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Reagan/New Accelerator**
LONDON Kentish Town Forum NW5 020 7344 0044 **Sizzla/Bushman**
LONDON Oxford Circus Phoenix W1 020 7580 8881 **Alternative 3**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Flying Machine/Broken Family Band/Dustball**
LONDON Tottenham Court Road Virgin Megastore W1 020 7631 1234 **Idlewild (5pm Start)**
LONDON Wembley Arena 0870 739 0739
Green Day
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **The Dickies/Sick On The Bus**
MANCHESTER Night And Day Café 0161 236 1822 **Hawksley Workman/Bone-Box**
MANCHESTER Star & Garter 0161 273 6726
Boa Morte/The Beauty Shop/Major Matt Mason USA
NORWICH UEA 01603 505401
Mercury Rev/Minuteman
NOTTINGHAM Old Angel 0115 950 2303
Hermano
READING Fez Club 0118 958 6839
(spunge)/Brass Monkeys
SHEFFIELD Barfly 0114 220 3618
Licensed To Destroy/Addiction
SHEFFIELD Boardwalk 0114 279 9090
Dave Sharp
WOLVERHAMPTON Little Civic 01902 552121
The Rapture

ON GIG OF THE WEEK

THE RAPTURE
Wednesday 17



This final date's just been added to The Rapture's maiden UK voyage: see this aptly-named squall of art-rock guitars and New York attitude while you can. Little Civic, North Street, Wolverhampton (01902 552121), doors 8pm, £6.

THURSDAY 18

ABERDEEN Dr Drakes 01224 596999
ThisGIRL
BIRMINGHAM Academy 2 0121 262 3000
Face To Face/The Eighties Matchbox B-Line Disaster
BRADFORD Penningtons 01274 304455
The Dickies/Sick On The Bus
BRIGHTON Concorde 2 01273 207241
Burning Spear
BRIGHTON Saltis Benney Theatre 01273 643010 **Boom Bip & Doseone/Cloudead**
CAMBRIDGE Boat Race 01223 508533
Lapsus Linguae
CORK Opera House 00 35321 270022
Lambchop
EXETER Cavern Club 01392 495370
Da Skywalkers
GLASGOW Barfly 0870 907 0999
Hawksley Workman/Solarise
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Lightyear/Adequate 7/Captain Everything/Kenisis**
GLASGOW West 13th 0141 576 5018 **Boa Morte/Beauty Shop/Major Matt Mason USA**
LEEDS New Roscoe 0113 246 0778
UK Subs/The Negatives
LEICESTER Charlotte 0116 255 3956 **Down By Law/Travis Cut/Effervescent/Fear Of The Yam**
LIVERPOOL New Basement 0151 236 8661
B Movie Heroes/The Relatives/Cadium
LIVERPOOL Picket 0151 708 5318
Action Spectacular
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Minuteman/Cracatilla**
LONDON Camden Dingwalls NW1 020 7267 1577 **Athlete/Leaves/Longview**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Cardinal Tetra/Jolutong/Ursha Bloom**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Slipstream**
LONDON Highbury Corner Garage N5 020 7607 1818 **DRI**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Milky Wimpshake/Tender Trap**
LONDON King's Cross Water Rats WC1 020 7436 7211 **The Wannadies/Saluki**
LONDON Old Street Cargo EC2 020 7613 7731
Earl Zinger
LONDON Oxford Street Metro Club W1 020 7437 0964 **The Beatings/Black Madonnas**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Joe Satriani**
LONDON South Bank Royal Festival Hall SE1 020 7960 4242 **Stewart Copeland & Bill Bruford**
LONDON Wembley Arena 0870 739 0739
Green Day
MANCHESTER Band On The Wall 0161 832 6625 **Billy Bragg**
MANCHESTER Matt & Phred's 0161 273 5200
Vera Cruise
MIDDLESBROUGH Town Hall 01642 242561
Rival Schools
NORWICH Waterfront 01603 632717 **Hermano**
PORTSMOUTH Wedgewood Rooms 023 9286 3911 **Hell Is For Heroes/Biffy Clyro/Vendetta Red/Kinesis**
SALISBURY Larmer Tree Festival 023 8071 1820 **Jools Holland**
SHEFFIELD Barfly 0114 220 3618
Elvies/Reuben
WOLVERHAMPTON Civic Hall 01902 552121
Pet Shop Boys
WOLVERHAMPTON Little Civic 01902 552121
Stoopi/Jor

FRIDAY 19

BANGOR University 01248 353709
The Bluetones/The Crescent/Ricky
BIRMINGHAM Glee Club 0870 241 5093
Robyn Hitchcock/Mundy
BLACKPOOL Winter Gardens 01253 292029
The Adicts/Capdown/Lightyear/Menace/Penetration/Vice Squad/DOA
BRADFORD Rio 01274 735549 **DRI**
BRIGHTON Concorde 2 01273 207241
The Dickies/US Bombs/The Undead/Sick On The Bus/Rude Dog/Foamers
CAMBRIDGE Corn Exchange 01223 357851
Pet Shop Boys
CARDIFF Barfly 029 2066 7658
X Is Loaded/Slam Marianne
CARDIFF Cooper's Field, Distortion 2002 029 2087 2000 **Green Day/Iggy Pop/A/Hundred Reasons/(spunge)/Face To Face**
CARLISLE Richmond Hall 01228 512220
Adequate 7/Kenisis
DERBY Gatehouse 01332 292033 **Blak Twang**
DOLGELLAU Mariam Park 01248 351708
Burning Spear/Sharon Shannon
DUBLIN Temple Bar Music Centre 00 3531 670 9202 **Suicidal Tendencies**
DUDLEY JB's 01384 253597
Toby Jepson/Ricky Warwick
DUNDEE Westport Bar 01382 200993
ThisGIRL
GLASGOW Barfly 0870 907 0999
Action Spectacular/Odeon Beat Club/Sneak Attack Tigers
GUILDFORD Stoke Park, Guilfest 01483 454159 **Jools Holland/The Handsome Family/John Otway/XHawkwind/Kid Galahad/Hotellounge**
HARLOW Square 01279 305000
Down By Law/Dog Toffee/Travis Cut
HIGH WYCOMBE White Horse 01494 527672
Number One Son
LEEDS Millennium Square 0115 912 9000
Bryan Adams
LIVERPOOL Kings Dock Arena 0151 256 5555
Supertramp
LONDON Aldgate East Spitz E1 020 7392 9032
Ex-Girl/Torgamada
LONDON Brixton Windmill SW2 020 8671 0700
Econoline/NPB
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Zutons/Sparking Toys/Anaphase**
LONDON Camden Underworld NW1 020 7482 1932 **Leftover Crack/Red Lights Flash/Da Skywalkers**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **My Vitriol/Wilt/Halo**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Steranko/Joekl/Mean Mr Mustard/Dust**
LONDON Highbury Corner Garage N5 020 7607 1818 **Electric** Frankenstein/Mikabomb
LONDON Highbury Corner Upstairs At The Garage N5 020 7607 1818 **Some Dogs/The Sindys**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **The View/Munkster**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **El Rey/Magical Orange**
LONDON King's Cross Water Rats WC1 020 7436 7211 **The Wannadies/Juice/Nurotica**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Major Matt Mason USA/Boa Morte/Beauty Shop**
LONDON Tufnell Park Boston Arms N19 020 7272 8153 **The Buff Medways**
MANCHESTER Evening News Arena 0161 930 8000 **Sugababes/Liberty X**
MANCHESTER University, Hop And Grape 0161 275 2930 **Loaded**
MILTON KEYNES Woughton Centre, Pitz 01908 660392 **Union 13/Five Knuckle**
NEWCASTLE Bridge Hotel 0191 232 6400
Pale Man-Made/Venetian Love Triangle/One Inch Volcano
NORTHAMPTON Roadmender Centre 01604 604222 **Gregory Isaacs/Horace Andy**
NORWICH Arts Centre 01603 660352
The Ukrainians
NOTTINGHAM Social 0115 950 5078
Boom Bip & Doseone/Cloudead
OXFORD Wheatsheaf 01865 721156
Lapsus Linguae
OXFORD Zodiac 01865 420042
The Wildhearts
SHEFFIELD Barfly 0114 220 3618
Jesse James
SHEFFIELD Graves Park 0115 912 9000
Madness
SHEFFIELD Leadmill 0114 221 2828
Rival Schools
SHEPTON MALLET Royal Bath & West Showground 01749 822222 **Pitchshifter/Raging Speedhorn/The Kennedy Soundtrack/Reuben/Little Joe Zero**
TUNBRIDGE WELLS Forum 01892 530411
Lubby Nugget
WELLINGBOROUGH Santa Pod Raceway 01234 782828 **Mohair/Smokestrader**

SATURDAY 20

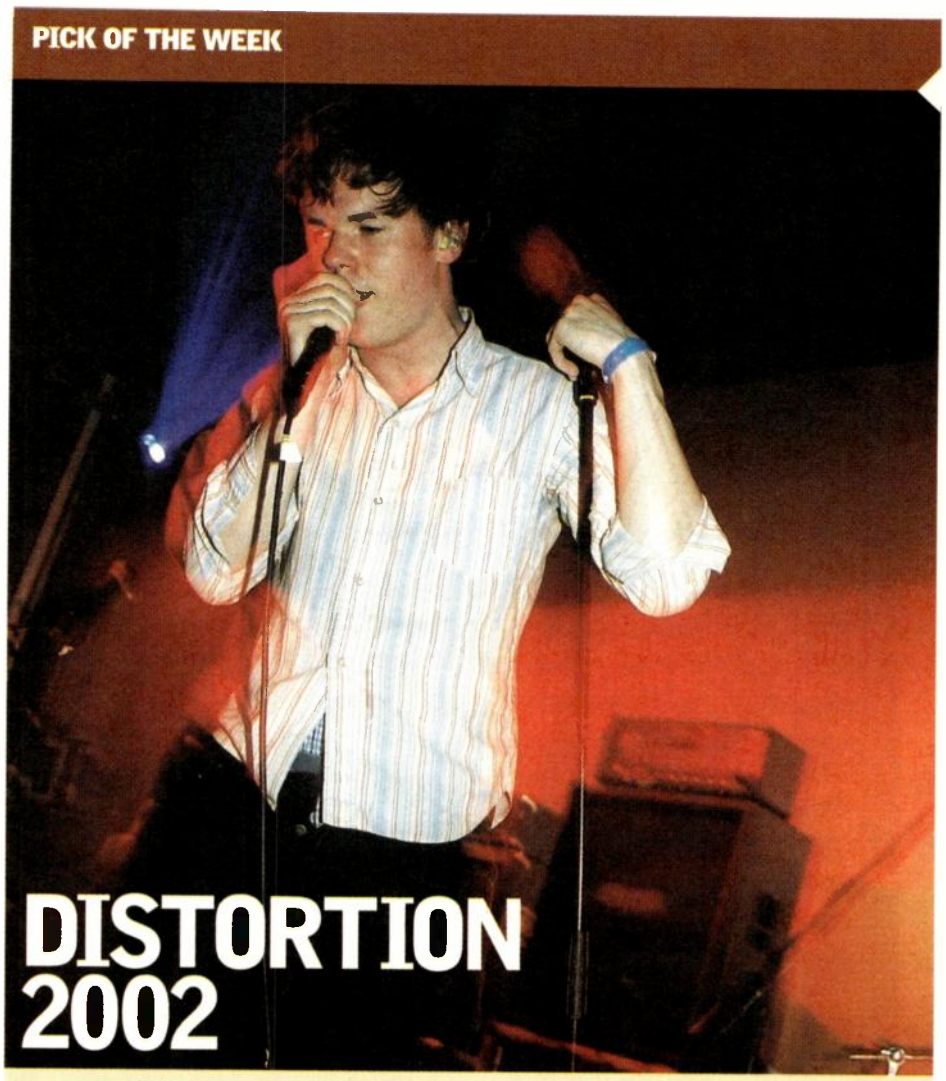
BLACKPOOL Winter Gardens 01253 292029
Suicidal Tendencies/DRI/The Exploited/Anti-Nowhere League/999/US Bombs/The Dickies/UK Subs/The Undead
BRISTOL Ashton Court, Community Festival 0117 904 2275 **Reef/The Jeevas/Halo/Stanton Warriors/Actual Size/Code F**
CARDIFF Barfly 029 2066 7658
The Beatings/Fillmore
DOLGELLAU Mariam Park 01248 351708
Yat-Kha/Berlinbrown
DUNDEE Fat Sam's 01382 228181
Action Spectacular
EDINBURGH Castle 020 7771 2000
Rod Stewart
FROME Cheese & Grain 01373 455420
Burning Spear
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **ThisGIRL/Rococo/Finch**
GUILDFORD Stoke Park, Guilfest 01483 454159 **Fun Lovin' Criminals/Mercury Rev/Billy Bragg & The Blokes/Rolf Harris/New Model Army/Ozric Tentacles/Reuben**
HIGH WYCOMBE White Horse 01494 527672
Adequate 7/Kenisis/Captain Everything
LEEDS Cockpit 0113 244 3446 **Biffy Clyro/Hell Is For Heroes/Kinesis**
LEEDS Joseph's Well 0113 203 1861
Mikabomb/Bearsuit/Kicker
LEICESTER Charlotte 0116 255 3956
Union 13/Five Knuckle
LEICESTER De Montfort Hall 0116 233 3111
Supertramp
LEICESTER Musician 0116 251 0080
Boa Morte/The Beauty Shop/Major Matt Mason USA
LINCOLN Lincoln Castle 0115 912 9000
The Pretenders/Midge Ure
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Western Sci-Fi/Little Japanese Toy**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Lost Boys/De Capo/IC Red**
LONDON Camden Underworld NW1 020 7482 1932 **MDC/DOA/Restarts/Molotov Cocktail**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Lloyd Cole/Robyn Hitchcock/Louis Eliot**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Zodiac Mindwarp/Sourface**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Ryan Edwards/Blubber**
LONDON Herne Hill Brockwell Park SE24 020 8674 1764 **Junior Delgado/Tippa Irie**
LONDON Highbury Corner Garage N5 020 7607 1818 **Loaded**
LONDON Hyde Park Corner Hyde Park SW1 0870 166 3663 **Bryan Adams**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Voice/The Maker/Pluto**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Miss:Spelt** Yoof/Parallels/Frowser
LONDON King's Cross Water Rats WC1 020 7436 7211 **Long Tall Shorty/The Teen Beat/Fast Cars**
LONDON Mile End Victoria Park, Respect Festival E3 020 7983 6554 **De La Soul/Stereo Nation/Misty In Roots/TY**
LONDON Notting Hill Arts Club W11 020 7460 4459 **AMP**
LONDON Oxford Street Metro Club W1 020 7437 0964 **Bone-Box/Champion Kickboxer**
LONDON Stratford Three Mills Film Studios E3 0870 010 0448 **Kosheen/Freestylers**
LONDON Trafalgar Square ICA SW1 020 7930 3647 **Wire**
NEWPORT TJ's 01633 216608 **Ex-Girl**
NOTTINGHAM Rock City 0115 941 2544
Electric Frankenstein
NOTTINGHAM Wollaton Park, Distortion 2002 0870 166 3663 **Green Day/Iggy Pop/Idlewild/A/Hundred Reasons/Rival Schools/Levellers/Raging Speedhorn/The Wildhearts/Face To Face/Capdown/Snuff/(spunge)**
SALISBURY Larmer Tree Festival 023 8071 1820 **The Waterboys/Chris T-T**
SHEFFIELD Barfly 0114 220 3618
The Relatives/August
SHEFFIELD Leadmill 0114 221 2828
Coin-Op/X>Y/Medium 21
SHEPTON MALLET Royal Bath & West Showground 01749 822222 **King Prawn/Red Hill**
SOUTHAMPTON Joiners 023 8022 5612
The Equidistant Sound
STEVENTON Hill Farm, Truck Festival 2002 01865 420042 **Goldrush/Jetplane Landing/Seafood/Rock Of Travolta/McLusky**
WELLINGBOROUGH Santa Pod Raceway 01234 782828 **Blak Twang/Fallacy & Fusion**

SUNDAY 21

BIRMINGHAM Glee Club 0870 241 5093
Lloyd Cole/Louis Eliot/Emerald
BLACKPOOL Winter Gardens 01253 292029
The Dead Kennedys/Conflict/GBH/**Gold** Blade/F-Minus/Leftover **Crack/Five Knuckle**
BOURNEMOUTH Mister Smith's 01202 291617 **Vanilla Pod**
BRISTOL Ashton Court, Community Festival 0117 904 2275 **Kosheen/The Beatings/Aspects/Smith & Mighty/Fingathing**
CARDIFF Cooper's Field 029 2087 2000
Bryan Adams
DOLGELLAU Mariam Park 01248 351708
Levellers/The Alarm/Richard Parfitt
DUBLIN Marley Park 00 3531 456 9569
Travis/Mundy
DUBLIN Whelans 00 3531 478 0766
Boom Bip & Doseone/Cloudead
EDINBURGH Castle 020 7771 2000
Rod Stewart
GLASGOW Barfly 0870 907 0999 **Ex-Girl**
GLASGOW Cathouse 0141 248 6606
Loaded/Room 213
GLASGOW Garage 0141 332 1120
Suicidal Tendencies/Violent Delight
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Jesse James**
GUILDFORD Stoke Park, Guilfest 01483 454159 **The Pretenders/Echo & The Bunnymen/Paul Young/Glenn Tilbrook/The Stranglers**
HANLEY Sugarmill 01782 214991
Action Spectacular
LEEDS Joseph's Well 0113 203 1861 **Ballboy**
LINCOLN Lincoln Castle 0115 912 9000
Jools Holland
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Metaharl/Sand Sculpture**
LONDON Camden Dublin Castle NW1 020 7485 1773 **The Barbs**
LONDON Camden Verge NW5 020 7485 2781 **Corrision/Einstellen/The Sepia/Hyper Fury**
LONDON Charing Cross Road Astoria WC2 020 7434 0403 **Burning Spear**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **White Buffalo**
LONDON Covent Garden Rock Garden WC2 020 7836 4052 **The Egyptians/Chilled Fish**
LONDON Herne Hill Brockwell Park SE24 020 8674 1764 **Johnny Clarke/Michael Prophet**
LONDON Highbury Corner Garage N5 020 7607 1818 **Down By Law/US Bombs**
LONDON Hyde Park Corner Hyde Park SW1 0870 166 3663 **Supertramp/Paul Carrack**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Bushbaby/Thirst/Revolution 45**
LONDON Old Street Cargo EC2 020 7613 7731
Project X/Jade/Miocene
MANCHESTER Academy 0161 275 2930
De La Soul
MANCHESTER Band On The Wall 0161 832 6625 **Brinsley Forde**
MANCHESTER Roadhouse 0161 228 1789
Hell Is For Heroes/Biffy Clyro/Vendetta Red/Kinesis
NEWCASTLE Cluny 0191 230 4475 **Boa Morte/The Beauty Shop/Major Matt Mason USA**
NOTTINGHAM Rock City 0115 941 2544
Fun Lovin' Criminals
OXFORD Apollo 0870 606 3500 **Pet Shop Boys**

CONTINUES PAGE 57

PICK OF THE WEEK



DISTORTION 2002

With summer in full swing, what could be better than two days of full-on rock madness? Whatever the weather, this year's Distortion festival has a line-up hard and heavy enough to blow away the clouds. Headlining the event are Yank punk heroes Green Day, though make sure you catch the glorious indie sounds of Idlewild *(above)* as well (July 20 only). Their new album, 'The Remote Part', captures the magic of REM and the beauty of Coldplay and could be their springboard to major league success. Elsewhere on the bill you'll find eternal punk godfather Iggy Pop, emo ambassadors Hundred Reasons and nu-metal marauders A. So dig out that keychain and head to Cardiff Cooper's Field (July 19) and Nottingham Wollaton Park (20).

PHOTOGRAPHY: ANDY WILLSHER/PIETER M VAN HATTEM

CARLING

Homecoming

BACK TO WHERE IT ALL BEGAN...

THE CHARLATANS

Taking to the tiny stage at Manchester Debating Hall last Tuesday 9th July, The Charlatans looked totally at home in front of a crowd of 500 frenzied fans. This exclusive competition winners gig saw the band return to the place where it all began 12 years on.

Bringing the house down, Tim Burgess and the band quickly turned the crowd into a heaving mass of bouncing bodies. By the time the band blasted out the opening chords to 'Sproston Green' every face in the crowd was dripping with sweat having experienced one of the best live gigs they'd ever seen.

If you weren't lucky enough to win tickets then make sure you get back from the pub early enough to watch the documentary on the gig - 2nd August, 11.15pm, Channel 4.

We'll shortly be announcing the next in our series of Carling Homecoming gigs. Make sure you register at Carlinglive.com to stay one step ahead.

The Charlatans new live album
'Live it like you love it'
out 22nd July

CARLINGLIVE.COM
GET INTO LIVE MUSIC

FROM PAGE 55

PETERBOROUGH Met Lounge 01733 566100 **Toby Jepson/Ricky Warwick**
SALISBURY Larmer Tree Festival 023 8071 1820 **Yat-Kha/Mary Coughlan/Pronghorn**
SHEFFIELD Barfly 0114 220 3618 **Da Skywalkers**
STEVENTON Hill Farm, Truck Festival 2002 01865 420042 **The Handsome Family/Chris T-T/Julie Murphy/Lightyear**
SWANSEA Patti Pavilion 01792 654226 **The Bluetones/The Crescent/Ricky**
TUNBRIDGE WELLS Forum 01892 530411 **Experimental Jet Set/Lapsus Linguae**

MONDAY 22

ABERDEEN Lava 01224 648000 **Jesse James**
BIRMINGHAM Academy 0121 262 3000 **Burning Spear/Johnny Clarke**
BRIGHTON Concorde 2 01273 207241 **Licensed To Destroy**
BRISTOL Colston Hall 0117 922 3683 **Pet Shop Boys**
BRISTOL Fleece & Firkin 0117 945 0996 **Toby Jepson/Ricky Warwick**
CARDIFF Barfly 029 2066 7658 **Lightyear/Five Knuckle/Adequate 7/Kenisia**
DERBY Victoria Inn 01332 740091 **MDC/Molotov Cocktail**
EDINBURGH Venue 0131 557 3073 **Boom Bip & Doseone/Clouddead**
GLASGOW Garage 0141 332 1120 **Paul Heaton**
GLASGOW King Tut's Wah Wah Hut 0141 221 5279 **Da Skywalkers/Pencilhead/Snib Glider**
HIGH WYCOMBE White Horse 01494 527672 **Lapsus Linguae**
LIVERPOOL Kings Dock Arena 0151 256 5555 **Elvis Costello**
LIVERPOOL University, Mountford Hall 0151 256 5555 **Fun Lovin' Criminals**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Audio Balm**
LONDON Charing Cross Road Borderline WC2 020 7734 2095 **Roddy Frame/Sugar Shack**
LONDON Charing Cross Road Spice Of Life WC2 020 7437 7013 **Realistics/Isen**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **Kino/Alchemy/Zed**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Instant Flight/Wonderlust/Chimera Blue**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Magical Orange/The Phase**
LONDON Kingston Grey Horse 020 8546 4818 **Anison/Q-Tones**
LONDON Royal Oak Cherry Jam W2 020 7727 9950 **McAlmont & Butler**
LONDON Soho Dover Street W1 020 7491 7509 **TJ Johnson**
PLYMOUTH Pavilions 01752 229922 **Paul Weller/Proud Mary**
SHEFFIELD Barfly 0114 220 3618 **Boa Morte/The Beauty Shop/Major Matt Mason USA**
WOLVERHAMPTON Civic Hall 01902 552121 **Reuben**

TUESDAY 23

BIRMINGHAM Glee Club 0870 241 5093 **Heather Nova**
BRIGHTON Free Butt 01273 603974 **Lapsus Linguae**
CARDIFF Cooper's Field 029 2087 2000 **Rod Stewart**
COLCHESTER Arts Centre 01206 500900 **Lightyear/Captain Everything**
DERBY Victoria Inn 01332 740091 **Da Skywalkers/Five Knuckle/Adequate 7/Kenisia**
EDINBURGH Venue 0131 557 3073 **Jesse James**
GLASGOW Barfly 0870 907 0999 **James Yorkston/Damien Rice**
GLASGOW Garage 0141 332 1120 **Hell Is For Heroes/Biffy Clyro**
LEEDS Brudenell Social Club 0113 243 5866 **Boom Bip & Doseone/Clouddead**
LIVERPOOL Kings Dock Arena 0151 256 5555 **UB40**
LIVERPOOL University 0151 256 5555 **Reuben/Elviss**
LONDON Camden Barfly @ The Monarch NW1 020 7916 1049 **Zabrinski/Maharishi**
LONDON Camden Dublin Castle NW1 020 7485 1773 **Energica/Deadbeat Radicals**
LONDON Camden Palace NW1 020 7387 0428 **Number One Son**
LONDON Charing Cross Road Mean Fiddler WC2 020 7434 0403 **Suicidal Tendencies/Violent Delight**
LONDON Highbury Corner Garage N5 020 7607 1818 **Giant**
LONDON Islington Hope'n'Anchor N1 020 7378 6095 **One Day Elliott/Skirmish/Muffin**
LONDON Kentish Town Bull & Gate NW5 020 7485 5358 **Spankboy/Doctor Eggs**
LONDON King's Cross Water Rats WC1 020 7436 7211 **Dirt Track Scrambler/Budapest**
LONDON Shepherds Bush Empire W12 020 7771 2000 **Mark Knopfler**
MANCHESTER Ashton Under Lyne, Witchwood 0161 344 0321 **Toby Jepson/Ricky Warwick**
MANCHESTER University, Union 0161 275 2930 **Paul Heaton**
NEWPORT TJ's 01633 216608 **Dead Kennedys**
NOTTINGHAM Rock City 0115 941 2544 **Lender/Obscure**
OXFORD Cellar 01865 244761 **Cracatilla**
SHEFFIELD Barfly 0114 220 3618 **Minuteman/Violet Hill/Freefall**
SOUTHAMPTON Guildhall 023 8063 2601 **Paul Weller/Proud Mary**

NOW BOOKING

For tickets, ring the 24-hour NME ticketline on 0870 1 663 663. Calls are charged at national standard rate

100 ACRES FESTIVAL
Cambridge Longstanton Brookfields Farm (August 31). Acts include Alabama 3/David Holmes/Cornershop/Gorky's Zygotic Mynci/I Am Kloot/Miss Black America

COLDPLAY
Glasgow SECC (October 4), Newcastle Telewest Arena (5), Birmingham NIA (7), Nottingham Arena (8), Manchester Evening News Arena (11), Brighton Centre (14), Bournemouth International Centre (15), Plymouth Pavilions (17), Port Talbot Afan Lido Leisure Centre (18), London Wembley Arena (20), Belfast Odyssey (23)

DEATH IN VEGAS
Wolverhampton Wulfrun Hall (October 9), Dublin Ambassador Theatre (10), Belfast Limelight (11), Glasgow QMU (12), Manchester University (14), Leeds Metropolitan University (15), Bristol Academy (16), Brighton Concorde 2 (17), London Hackney Ocean (19)

THE DIVINE COMEDY
Galway St Nicholas Church (July 27), Edinburgh Queen's Hall (August 8), Dublin Ambassador Theatre (September 26), Bristol Academy (29), Birmingham Academy (30), Glasgow Barrowlands (October 1), Manchester Academy (3), London Shepherds Bush Empire (4)

EDEN SESSIONS
St Austell Eden Project (August 23). Acts include Asian Dub Foundation/Cara Dillon/Misty In Roots

ESSENTIAL FESTIVAL
London Hackney Marshes (August 3 & 4). Acts include Morcheeba/Zero 7/Aphex Twin/Lamb/The Orb/DJ Shadow/Goldie (August 3), Youssou N'Dour/DJ Shadow/Ms Dynamite/Blackalicious/Blak Twang/New Flesh/Fallacy & Fusion/Asian Dub Foundation (4)

GIG ON THE GREEN FESTIVAL
Glasgow Green (August 24 & 25). Acts include Main Stage: Prodigy/The Offspring/Slipknot/Amen/Raging Speedhorn/The Dillinger Escape Plan. Stage 2: Spiritualized/The Streets/Cornershop/Haven/The Shining/Death Cab For Cutie/Gemma Hayes/Biffy Clyro (August 24). Main Stage: The Strokes/Pulp/Jane's Addiction/The White Stripes/Elbow/The Moldy Peaches/Aerogramme. Stage 2: Feeder/Stereo MC's/Reindeer Section/The Vines/Leaves/The BellRays/The Datsuns/Longwave/Simple Kid (25)

KORN
London Docklands Arena (September 7 & 8), Dublin RDS (10), Glasgow SECC (11), Manchester Evening News Arena (12)

LOSTPROPHETS
Camber Sands Holiday Centre (October 5), Birmingham Academy (6), Glasgow Barrowlands (8), Manchester Academy (9), Newport Centre (10), London Brixton Academy (12)

MOBY
Belfast Waterfront (November 16), Dublin Point (17), Birmingham Academy (20), Manchester Evening News Arena (23), Brighton Centre (24), Sheffield City Hall (25), London Wembley Arena (28), Glasgow SECC (30)

OASIS
Aberdeen ECC (September 9 & 10), Manchester Old Trafford Cricket Ground (14 & 15)

BETH ORTON
York Barbican Centre (October 4), Liverpool Royal Court (5), Manchester Bridgewater Hall (6), Birmingham Symphony Hall (8), Nottingham Royal Concert Hall (9), Carlisle Sands Centre (10), Newcastle City Hall (11), Aberdeen Music Hall (13), Glasgow Concert Hall (14), Sheffield City Hall (15), Norwich UEA (16), Southampton Guildhall (18), Cambridge Corn Exchange (19), Reading Hexagon (20), Bristol Colston Hall (21), London Shepherds Bush Empire (23), Dublin Vicar Street (28 & 29)

PAPA ROACH
Glasgow SECC (November 2), Manchester Apollo (3), Dublin Point (4), Birmingham Academy (6), London Brixton Academy (7). All dates except Dublin are *NME* 5.0 Shows

RAGING SPEEDHORN
Newcastle University (September 26), Manchester University (27), Glasgow Garage (28), Sheffield Leadmill (29), Nottingham Rock City (30), Bristol Academy (October 1), Brighton Concorde 2 (2), Exeter Phoenix (3), Wolverhampton Wulfrun Hall (4), London WC2 Astoria (5)

READING/LEEDS FESTIVALS
Reading Richfield Avenue and Leeds Temple Newsam (August 23-25). Acts include Main Stage: The Strokes/Pulp/Jane's Addiction/Weezer/The White Stripes/The Dandy Warhols/Mercury Rev/The Soundtrack Of Our Lives/The Moldy Peaches. Evening Session Stage: Feeder/The Breeders/The Electric Soft Parade/New Found Glory/The Vines/Guided By Voices/Fenix TX/The BellRays/The Von Bondies. Boutique Stage: Aphex Twin/Lo-Fidelity Allstars/UNKLE/Ladytron/Peaches (Reading 23 and Leeds 24). Main Stage: Foo Fighters/Muse/Ash/Sum 41/The Hives/A/Less Than Jake/Andrew WK/Vex Red/Sahara Hotnights. Evening Session Stage: Black Rebel Motorcycle Club/Jimmy Eat World/The Jon Spencer Blues Explosion/The Cooper Temple Clause/Rival Schools/Alec Empire/Yeah Yeah Yeahs/The Icarus Line/Goldfinger/Midtown/The Libertines. Concrete Jungle Stage: Sick Of It All/The Alkaline Trio/Saves The Day (Reading 24 and Leeds 25). Main Stage: Prodigy/The Offspring/Guns N'Roses (Leeds Only)/Slipknot/Incubus/NOFX/Puddle Of Mudd/Amen/Raging Speedhorn (Reading Only)/The Dillinger Escape Plan. Evening Session Stage: Spiritualized/...And You Will Know Us By The Trail Of Dead/Comershop/Haven/Six By Seven/Reel Big Fish/The Shining/Sparta/Capdown/Hoggboy/Death Cab For Cutie. Dance Stage: The Streets/The Herbaliser/Anti Pop Consortium/Blade (Reading 25 and Leeds 23)

SEX PISTOLS
London Crystal Palace National Sports Centre *NME* 5.0 Show (July 27). Support acts include Amen/...And You Will Know Us By The Trail Of Dead/Dropkick Murphys

STEREOPHONICS
Edinburgh Corn Exchange (August 15), Dublin Slane Castle (24). Support acts for Dublin include Nickelback/Doves/Counting Crows

SUEDE
Glasgow Barrowlands (October 30), Aberdeen Music Hall (31), Liverpool Royal Court (November 2), Manchester Academy (3), Leeds University (4), Newcastle University Of Northumbria (6), Birmingham Academy (7), Norwich UEA (8), Bristol Academy (10), Cambridge Corn Exchange (11), Southampton Guildhall (12), London Shepherds Bush Empire (14-16)

V2002
Chelmsford Hylands Park and Stafford Weston Park (August 17 & 18). Acts include Main Stage: Travis/Alanis Morissette/Nickelback/Supergrass/Elvis Costello/The Bluetones/Mull Historical Society/Ed Harcourt. *NME* Stage: The Chemical Brothers/Ian Brown/The Beta Band/Sigur Rós/My Vitriol/Halo/Athlete/The 'Burn/Leaves. JJB Arena: Badly Drawn Boy/Turin Brakes/Paul Heaton/Stereo MC's/McAlmont & Butler (Chelmsford 17 and Weston Park 18), Main Stage: Stereophonics/Primal Scream/Gomez/ Starsailor/Counting Crows/Kosheen/Beverley Knight. *NME* Stage: Basement Jaxx/Doves/Shaun Ryder's SWR/Elbow/The Coral/Seafood/The Crescent/Longview. JJB Arena: Groove Armada/Soft Cell/Lamb/Röyksopp/Sugababes/Custom (Chelmsford 18 and Weston Park 17)

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colours arena: john digweed, steve lawler, satoshi tomiie, way out west (live), sander kleinenberg, john graham (quiver), phil thompson, chris fortier, jon mancini, iain 'boney' clark

gallery arena: sister bliss, tall paul, ferry corsten, john kelly, guy ornadel, signum, dumonde, joy kitikonti, johan gielen, daniel soto, steve lee, darren christian

sundssential arena: lisa lashes, anne savage, lisa pin-up, andy farley, nick rafferty, rob tissera, lab 4 (live), ian m, paul kershaw, strange dave & dangle, mark grey, jez and charlie

arena: roni size, dj craze, grooverider, krust, hype, andy c, shy f.x, mickey finn, zinc, brockie, mampi swift, bad company, nicky blackmarket, garry k, dollar, dangerous d, skibadee, shabba, fearless, dynamite, dett, ic3, mc mc, spyda, fatman d, juiceman, presha, man parris

atomic jam arena: derrick may, speedy j, slam, umek, funk d'void, surgeon, ben sims, billy nasty, suburban knight, ade fenton, tony work

babooshka arena: david morales, danny rampling, harry 'choo choo' romero, sandy rivera, 'kings of tomorrow', junior sanchez, paul richards, james algate, jason herd

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Red Blue

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19 Welcome Party: DERRICK CARTER • DJ J-Kell (Super Discount) • Fangoria • Sidonie • & more djs and local acts

20 Sat THE CHARLATANS . LUKE SLATER [LIVE]
2 MANY DJS [AKA SOULWAX DJS] • THE LIBERTINES • THE RAPTURE
Fila Brazilia DJs • Lemon Jelly • Jacques Lu Cont • Das Pop • Simon Subsonic • & more djs and local acts

21 Sun OASIS . MERCURY REV
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FROM NYC...
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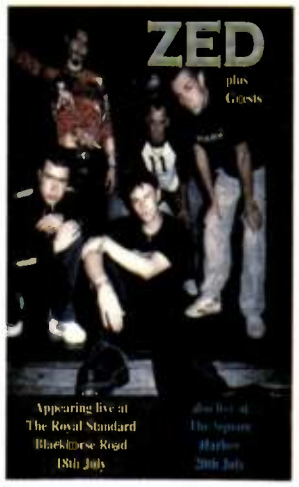
July 19 Up all night @ The Studio, 144 Charing Cross Rd (REALISTICS ONLY)
July 22 Up all night @ The Spice of Life, Soho
July 24 Up all night @ The Buffalo Bar, Upper St, London
July 25 The Kashmir Klub, 6 Nottingham St, London
July 27 Up all night @ The Spice of Life, Soho
July 28 Chimneries, Southend-on-Sea
July 29 Water Rats Theatre, 328 Grays Inn Rd, Kings X (REALISTICS ONLY)
July 30 Dublin Castle, Club Fandango (REALISTICS ONLY)
July 30 The Underworld, Camden Town (FUTURE PRIMITIVE ONLY)



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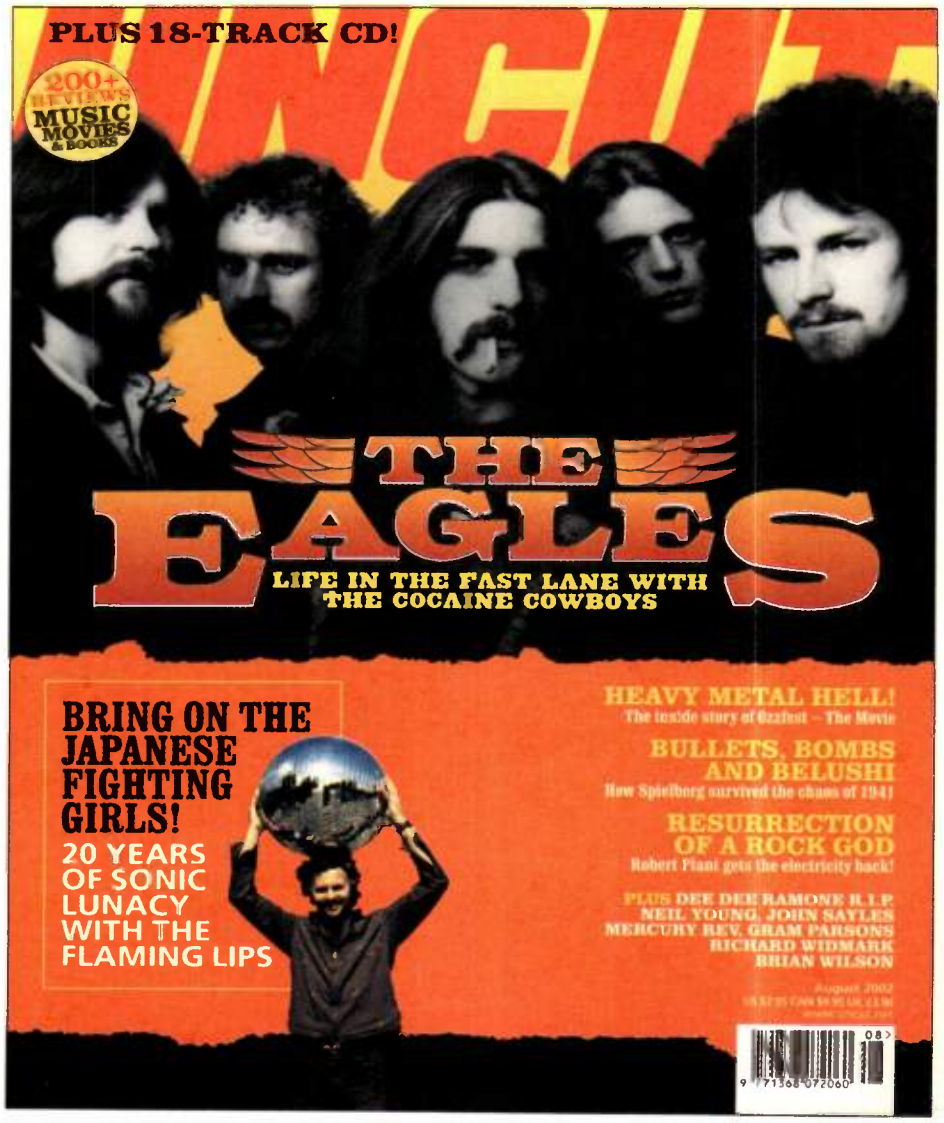
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LIVE CLUB GUIDE

From Wednesday July 17 to Tuesday July 23

Edited by Kieran Wyatt

Attention promoters – club listings must be sent via email ONLY to *kieran_wyatt@ipcmedia.com*. Please don't include any attachments. Your details should reach the club editor at least three weeks before the cover date

WEDNESDAY 17

EDINBURGH

OPAL LOUNGE: Disco, R&B, house and funk from Jez Hill. Opal Lounge, 51a George St, 1pm-late, £3.

LONDON

CASIO ROCK: Edgy electro and cutting-edge digi-funk. Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free.

JAZZCHESS: Hip-hop, the underground and tropical beats from Chrissy Chris. Vibe Bar, 91 Brick Lane, E1, 7.30pm-11.30pm, free.

THURSDAY 18

BRISTOL

COMEPLAY: Big old student knees-up with funky R&B and hip-hop. Bristol Academy, Frogmore Street, 10pm-2.30am, £4.

LIVERPOOL

THE MOO! CLUB: Clint 'Inspiral' Boon stuffs your pigeonhole with his eclectic selection. The Magnet, Hardman St, 10pm-2am, £3.

LONDON

CARNY: Cassius, Yousef and Blowfelt at this new midweek monthly. Herbal, 12-14 Kingsland Road, E2, 9pm-late, free before 1pm then £4.

CLEAN UP: Rare grooves, reggae, funk, hip-hop and more. Elbow Room, 89 Chapel Market, N1, 9pm-2am, free.

PANIC: Indie, new wave, junk rock, industrial glitz synth and arty glam. Gossips, 69 Dean St, W1, 10pm-3.30am, £5 (£4 concessions).

SURFACE NOISE: The fabulous Santucci Brothers, Leila, Little Barrie (live) and residents drop all sorts. Catch, 22 Kingsland Road, E2, 8pm-2am, £3.

NOTTINGHAM

SUNGLASSES AT NIGHT: Tom 'Magic Feet' drops electro, synthetic disco, old synth pop and machinified funkpop. Moog, Newdigate St, Canning Circus, 8pm-12midnight, free.

WOLVERHAMPTON

JOKES: Funky indie, commercial house and chart. Varsity, Stafford St, 7pm-12midnight, £1.

FRIDAY 19

BRIGHTON

MELTDOWN: Shy FX, Zinc and Bad Company with d'n'b licks. Beach Club, Seafront, 10pm-3am, £8.50.

EDINBURGH

TROUBLE AT THE BLUENOTE: Hip-hop, jazz funk, broken beats and other sonic gems from Ian O'Brien. Beat Jazz Basement, Chambers St, 8pm-3am, £3 before 12midnight then £4.

LONDON

DO ANDROIDS DREAM?: Raging electro and crunchy electronics. Telegraph, 228 Brixton Hill, SW9, 10pm-4am, £5.

THE GALLERY: Boshing house with Tall Paul, Jon Pleased, Sharp Boys and Smokey Beats. Turnmills, 63b Clerkenwell Rd, EC1, 10pm-7.30am, £12.

INSPIRATIONINFORMATION: Jazz, Latin, broken beats, disco, house and boogie choons. Notting Hill Arts Club, 21 Notting Hill Gate, W11, 6pm-2am, free before 8pm then £6.

KIDSOUND: Problem Kids' Mark Wilkinson and Paul Jackson deliver proper house grooves. Velvet Room, 143 Charing Cross Road, WC2, 10pm-4am, £10 (£6 concs).

MAD LIFTED: Hip-hop nuggets plus smatterings of funk and reggae. The Bar & Dining House, 2 Essex Rd, N1, 9pm-late, free before 10pm then £5 (£3 NUS).

PEACH: Graham Gold and guests (DJ Lange) at this boshing house hoedown. Camden Palace, 1a Camden High St, NW1, 10pm-6am, £9 before 11pm then £12.

THE PEOPLE SHOW: Hip-hop, dusted jazz, conscious reggae and cosmic dub. Salmon & Compass, 58 Penton Street, N1, 8pm-2am, free before 9pm then £3.

SCHLONG SESSIONS: Beats, junk, fungle, soul and much more. Embassy Bar, 119 Essex Rd, N1, 8pm-1am, free before 10pm then £4.

TAPESTRY: Loungecore, ELO, Joni Mitchell, warm beer, Gram Parsons, Air, Cheap Trick and more. St Aloysius Social Club, Eversholt St, NW1, 8pm-late, £3.50.

MANCHESTER

BUGGED OUT: Umek, James Holroyd, Erol Alkan, Ruben Wu (Ladytron) and Richard Hector-Jones. Sankey's Soap, Jersey Street, 10pm-3am, £10.

SOUTHSEA

COMMIK UPROAR: Rowdy anthems and lost 45s. Wedgewood Rooms, 147b Albert Road, 11pm-2am, £2.50.

SATURDAY 20

BEDFORD

LOADED: Bouncy indie, baggy beats and borrowed bootlegs, they say. The Pad, Lurke St, 10pm-2am, £5 (£4 NUS).

BRIGHTON

DYNAMITE BOOGALOO: Indietrashdisco-pogoelectrogarridge or something. The Joint, 37 West St, 10pm-2am, £5.

LIVERPOOL

LIQUIDATION/UPTIGHT: Pop sounds, Motown, '60s garage and Moog power – the nu underground is right here. Le Bateau, 62 Duke St, 10pm-3am, £4 (£3.50 NUS).

LONDON

ALL NIGHT SCHLONG: Leftfield beats, reggae, dope dub and hip-hop. 333, 333 Old Street, EC1, 10pm-5am, £10 (£5 before 11pm).

BEATLES COCKTAIL: Soundtrack of The Who, Manfred Mann, Stones, Small Faces, northern soul and the Fab Four of course. The Volunteer, 239 Baker St, NW1, 7.30pm-late, free.

CITY LOUD: CJ Mackintosh, Bobby & Steve, Ted Paterson (NYC), Pear DJs and more battle it out in this house heaven. Turnmills, 63b Clerkenwell Rd, EC1, 10pm-5am, £12 (£10 NUS).

CLUB X: Urchin, Dancin' Dan, Rascal and mates get their guitar groove on every Friday. Mean Fiddler, 157 Charing Cross Rd, WC2, 11pm-4am, £7 (£5 concs).

TROUBLE ON VINYL: Shy FX, Hype, Swift, Bad Company and more with hardcore breakbeat science. Colosseum, 1 Nine Elms Lane, SW8, 9.30pm-6am, £12 (£10 NUS).

MANCHESTER

RED LIGHT: Twisted disco house and funksome garage from H-Foundation. Sankey's Soap, Jersey Street, 10pm-3am, £10-12.

NORTHAMPTON

BREAKUP: Peshay guests with d'n'b bizniz. Roadmender, 1 Lady's Lane, 9.30pm-3am, £7.

SHEFFIELD

NERVE ENGINE: Alt-rock, punk, new wave and more every week. Barfly, National Centre for Popular Music, Paternoster Row, 10pm-2.30am, £4.

SUNDAY 21

LONDON

A WORLD IN YOUR EAR: Summer chill. Spitz, 109 Commercial St, E1, 4pm-10.30pm, £2.

CRASH & BURN: New Orleans R&B, Philly funk, Latin and dancehall jazz. Vibe Bar, 91 Brick Lane, E1, 1.30pm-5.30pm, free.

HELLFIRE: Chi-house, Ibiza anthems and disco boogie. Infernos, 146 Clapham High St, SW4, 7pm-1am, £7.

LAZY DOG: Popular deep house sweatdown. Notting Hill Arts Club, 21 Notting Hill Gate, W11, 4pm-11.30pm, free before 6pm then £5.

LET'S BE FRIENDS: All your horizontal favourites sloshed around in the comedown stew. Salmon & Compass, 58 Penton St, N1, 5pm-12midnight, free.

NEGLIGEE: Joe Egg and Nervous Stephen drop 'peoples' disco' and '60s-'80s treats. Dogstar, 389 Coldharbour Lane, SW9, 3pm-2am, free.

SUNDAY STEEL: Free Ninja Tune workout with DJ Ceresoul, Strictly Kev and DK. Bridge & Tunnel, 4 Calvert Avenue, E2, 7pm-12midnight, free.

MONDAY 22

LONDON

SOFA SO GOOD: Horizontal jam from Lol Hammond, Freddie B, Chris Fraser and Mr H. Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free.

CLICK: Broken beats and hip-hop. Herbal, 12-14 Kingsland Rd, E2, 7.3pm-2am, free before 9pm then £3.

TRASH: Indie grooves. The End, 16a West Central Street, London, WC1, 10pm-3am, £4.

TUESDAY 23

BRIGHTON

SNIDE: Indie, '60s and alternative sounds. Escape, Marine Parade, 10pm-2am, £1.

CAMBRIDGE

WAKE UP SCREAMING: Metal and rock, old and nu. Kambar, Wheeler St, 9pm-2am, £3.

LONDON

SENSES: Pathaan and Gaudi bring along their exotic, dubby world music boogaloo. Dogstar, 389 Coldharbour Lane, SW9, 9pm-2am, free.

SOLEXISM: Sage Francis (live), Supreme Vagabond (live) at this night from Warp's hip-hop offshoot Lex Records. Plastic People, 147 Curtain Rd, EC2, 9pm-1am, £6.50.

DJ OF THE WEEK

ANDY FARLEY
Saturday 20

Given his big break by the late Tony De Vit, Farley is one of the busiest and hardest working DJs on the hard dance circuit. Alongside his globetrotting turntable exploits and running his Frantic label, there are his floor-jamming singles 'Concentrate', 'The Killer' and 'Out Of Control', sublimely heavy slabs of tough jacking dance. Tonight he takes control at Sundissential, the biggest and best hard house mentalist gathering in the land – glowsticks, oversized nappies, nurse's gear, monkey suits etc a must. Saturday 20, Sundissential at Birmingham Academy, 52 Dale End, 9.30pm-4am, £12.

Andy Farley's Top Five

1. **Shake It** Knuckleheadz (Acetate)
2. **Raw 11** Guy McAffer (Raw)
3. **Black Dogs** Prime Mover (Acetate)
4. **Good Side** Colonial Movers (Acetate)
5. **Your Fear** Andy Farley (Acetate)

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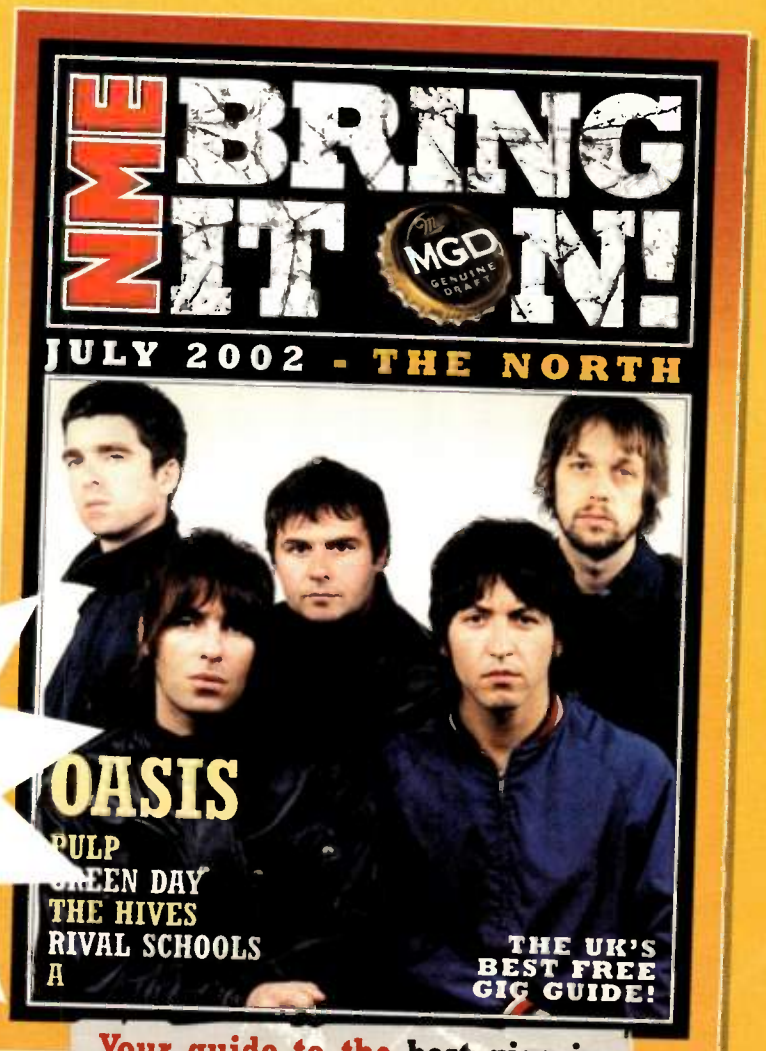

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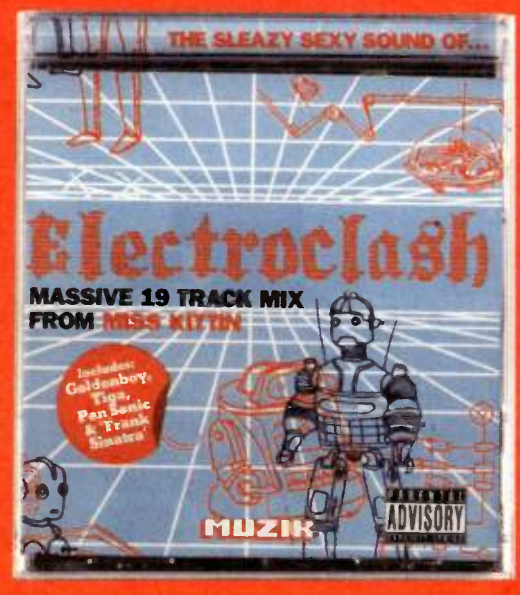

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REMOTE CONTROL

Recording Idlewild's hit LP 'The Remote Part'

A change, they say, is as good as a rest. In Idlewild's case, rethinking their working practices has resulted in a potential album of the year.

The familiar process of writing as a band in a practice space was already underway when a tour of America, including sessions with Patti Smith guitarist Lenny Kaye, changed the band's attitude.

"After coming back from America and working with Lenny we had a different opinion of ourselves," recalls guitarist Rod Jones. "He made us question what we were doing and why we were doing it. We realised we could do a lot better. That's why we went to the Highlands and started the album again."

The band set up home in a cottage in the remote village of Inchnadamph.

Rod continues: "We put a Vox AC30 amp in the kitchen, a Peavey Classic in the bathroom, the drumkit in the bedroom and miked them up through a Korg MiniDisc eight-track. Then if something happened, we could just press record. Not feeling like you have to stay in a practice room all day – if you feel like doing something you just do it."

"Working slightly differently isn't rocket science," suggests singer and lyricist Roddy Woomble. "We're used to Rod coming up with a guitar riff, Bob and Colin *(Fairfoull, bass and Newton, drums)* adding the rhythm section, me doing the lyric and then modifying it into a song. Now we'd start with an acoustic guitar and vocals, put a keyboard on – before even thinking about drums. You finish with a different type of song."

In addition to his trusted Gibson SG and Fender Telecaster, Rod's insistence on writing two guitar lines for every track put the focus on songs over sound.

He explains: "We wrote this album with whatever we had to hand and then recorded it the way it sounded the best. Roddy and I wrote quite a lot of this album with an acoustic guitar but instead of recording that way, we'd turn it into a rock song."

After three weeks Idlewild returned to Edinburgh with 25 or 30 song ideas and they were full of confidence once they returned to the studio with producer Dave Eringa.

"With a rock song you have to play it beforehand," says Roddy. "So they were all pretty much there. But, for example, 'I Am What I Am Not' has a middle eight with weird bits on and some really fast drumming from Colin. That wasn't there until the studio. At the first recording session at Rockfield in Wales we did 'You Held The World In Your Arms', 'Stay The Same' and '(I Am) What I Am Not'. The record company was like, 'Wow, it's the same band but they've evolved.' But we needed to change for our own sakes and the band's."

By the time the recordings were finished, mixing at RAK Studios was simply a matter of completing the process.

"We had such an understanding of the songs that we'd recorded them the way we wanted them to sound," explains Roddy. "On the fast ones we wanted them to have a raw power but they had to be full of melody too. Luckily, the monitor mixes sounded exactly the way we wanted the record to sound. We used them as a template and honed it to perfection from there."

Robert Collins

TESTING TESTING

More multitracking madness – Sonar XL 2.0

£329

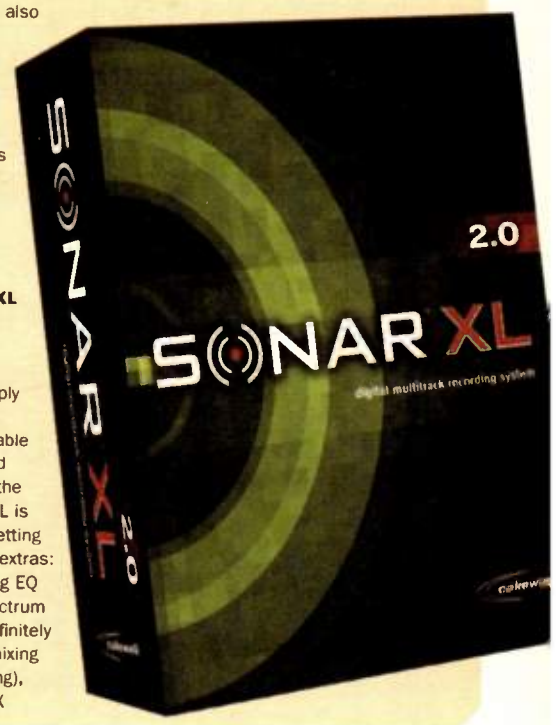
★★★★½

Another software multitracker?
A very good one. Sonar XL 2.0 has got everything you need to make professional audio and MIDI recordings. New to 2.0 are the Graphical drum editor; the Cyclone DXi groove sampler; ReWire support (major bonus for Reason fans); comprehensive MIDI control surface support; a new Synth Rack for DXi synths and excellent support for other DXi 2.0 instruments and effects. You also get tons of DirectX 8 effects, including Alien Connection's Revalver SE Pod-like guitar rack simulator.

What's so XL about this version?
A cheaper version (simply called Sonar 2.0) is available for £249 and features all the above, but XL is well worth getting for its three extras: the Mastering EQ 30-band spectrum analayzer (infinitely flexible for mixing and mastering), CompressorX (looks good, sounds great) and the DR-008 DXi drum sampler (complete with classic sounds supplied).

What else does it do?
What doesn't it do? There are way too many nifty features to list here, but it's safe to say that for PC users (Windows 98 onwards) Sonar XL 2.0 offers a real alternative to Cubase or Logic and challenges both in terms of ease of use, quality of results and value for money.
Jonathan Wilson

Contact: Etcetera 0870 873 8731



HOLLY'S DEMO HELL

Holly Hernandez reviews your demos

ELLIS
Castles In The Sky

Ellis are a clean-cut bunch from Stoke On Trent who boast a female drummer. And that last piece of information is the most interesting thing about them. Although very young, musically they appear to be stuck in sixth-form college somewhere between 1987 and 1997. Their idea of anthemic comes in the form of a perpetual acoustic strum accompanied by swooping, attitude-free Oasis choruses.
INFO: 01296 689070

The clean-cut Ellizzzzz

PHOTOGRAPHY: MARTIN GARDENER

AARKESTRA
Black Surf

Aarkestra's list of influences reads like a decent enough record collection: The Byrds, The Who, Love, Big Star, The Velvet Underground and The Beach Boys all nestle amid your more contemporary artists like the Mary Chain and The Flaming Lips. Their first track, an unfortunate choice of opener, is completely unremarkable given their heroes, but all becomes clearer at the onset of track two when they come across like Bobby Gillespie singing Neil Young melodies while fronting The Beta Band. Sadly, they don't manage to become more than the sum of their parts.
INFO: aarkestra@hotmail.com

KRANE
The PYNCI Demo

'PYNCI' stands for 'Promoting Youth Networks in the Cultural Industries' and is based in Wales. We're getting a few of these in Hell and they always smack of worthiness to me. All very honourable I'm sure, but you have to worry about a band like Krane, who see themselves as "being at the forefront of the local movement to bring back Hard Rock" and then launch into generic Del Amitri-style pop. When they say Hard Rock they are presumably referring to the 'I Love Rock'n'Roll' riff they use in their second track. They probably believe that the Stereophonics are a hard rock band, as their vocalist makes no attempt to disguise his Kelly-esque vocals. Still, keeps 'em off the streets.
INFO: 02920 237333

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Bassist, Female
Rock 'n' Roll freak, wanted to complete riff monster 3 piece. Must do backing vocals and look great. Management, agent, gigs.
07808 497953

ALTERNATIVE ROCK BAND seeks drummer, management deal secured, own rehearsal studio, Battersea, gigs booked, industry interest, contact Nikolai: 07796 177262 nikolai@michault.net

ALTERNATIVE ROCK/ ACOUSTIC band London, require drummer. Label interest no time wasters (17-25). Influences: Radiohead, Buckley, Coldplay, 07944 913882 www.dripfeed.tk/ (extensive gigging)

BASS AND DRUMS needed for acousticky, indie, soulful, country-ish, rock band. CSNY/ Smiths/ Matfield. Gigs and recording waiting, Christian 07811 281 066

BASS PLAYER WANTED for London based band. Influences Radiohead, Pink Floyd, Massive Attack. Call James 0208 6701576 or 07811 602075

BASS PLAYER WANTED by radio friendly rock group. Album release soon, gigs waiting. Own gear and transport. Nigel 07876 478026

BASS PLAYING SUPERSTAR required for London rock band with fantastic songs, excellent contacts and free rehearsal space. Call Johnny 07977 732572

BASSIST AND RHYTHM guitarist, u30ish for London 'punky' 'poppy' r'n'r band going places. Image, ability, commitment (b.vox?) essential. 07971 241840 eve/wkend

BASSIST FOR ROCK n'roll band Clash/ Howling Wolf/ Stax ambition, hunger, dedication essential, album + gigs including festivals. Phone now! 020 8475 0107

BASSIST KEYBOARDS DRUMMER guitarist wanted by singer songwriter. Own production deal label interest 20-30. Influences: Zepplin, Linkin Park, Prince 020 7722 9494

BASSIST REQUIRED FOR female fronted rock/ pop band. Experience essential. Industry interest and gigs waiting. Contact David: 020 7272 7795

BASSIST WANTED FOR young vintage rock band. Into: Stones, Zimmerman, Dandy Warhols, Doors, Groove and commitment. Think big. London, Oscar 07903 319612

BASSIST WANTED FOR female fronted London rock band. Glam goth punk metal. Influences: GSOH, experience image essential 22-32 020 7916 9528

BEAMER REQUIRE DRUMMER original material. Gigs/ recording planned. Must be good, committed, 20-26. Band will make it. Call Derwent. 020 8291 3958

CREATIVE DRUMMER WANTED Ethereal/ groove/ soul. To complete south London four piece. Motown, Mowax, Janes's, Tori Amos, Brad. rob@paraxia.org 0207 6274372

DRUMMER 30- SOMETHING for tuneful rock electric/ acoustic band more passion than ambition gigs monthly. Profile questions to Toby poc_roc@hotmail.com

DRUMMER AND BASSIST required. More Charlatans than Papa Roach. Gigs to be gigged, recordings to be recorded. Call John 020 8444 3144

DRUMMER, COMMITTED, RELIABLE ambitious, needed for S/W London rock band playing own material. Gigs recording & upwards! Saranne 07944 415382

DRUMMER GUITARIST BASS and keyboard player wanted for female vocalist with major label interest (psychedelic rockpop sound) call Emily 07932 055171

DRUMMER +KEYBOARDPLAYER WANTED for female fronted North-London band. Not a hobby-band! Influences: Sonic Youth, S.Pumpkins, 3 xYeahs, S.Nicks, Depeche, J.Division, Siouxie.....Karolina 07876 687450

DRUMMER NEEDED TO complete colourful rock n'roll band. Influences: Mansun, Cure, Placebo. Rock n' Roll, image essential. 18-25. London area. Call 0773 2737229

DRUMMER REQUIRED FOR original pop/ rock. Must play to click and be 18-30. Check out band web site WWW.5MH.CO.UK. Southampton area 07790 020875.

DRUMMER REQUIRED FOR modern rock band. Cure, Pixies, J.Division, Radiohead, Strokes, Sonic Youth, DJ Shadow. Gigs, material, interest waiting. London 07946 451554

DRUMMER URGENTLY REQUIRED for quality ambitious band with excellent material. Influences: U2, J.Buckley, Radiohead. London 07931 898028

DRUMMER WANTED URGENT gigs and deal waiting. Garage/ Punk/ Rock/ Glam, girl fronted. Demented chaos styleeee! No beginers please. 07941 770845

DRUMMER WANTED BY Bham band Myst. Influences: U2, Stone Roses, Led Zep. 18-30. Email myst@mystvibe.com or tel 07775 914057

DRUMMER WANTED FOR punk era tribute band. Capable, authentic, reliable. Regular weekend work mainly London. 07970 785276 lowfatcustard @ hotmail.com

DRUMMER WANTED SIGNED band Manchester based age 20-27. Influence: D.Mode, C.Voltaire, Leftfield, DJ Shadow, T.Heads. Can click friendly. Send CD Photo to Reply to Box Number NM1160

FEMALE ROCK BAND requires stomping female drummer and bassist; Killing Joke- Nick Cave, Mean, Moody, mostly melodic. Call 020 8346 6658, hannah@saltlick.co.uk

FROM THE 3RD story need new drums + keys/B.Vox! style= Alanis, Queen, Pearljam. University based, Egham/ Staines. Auditions Tuesdays 6-9pm Saranne 07944 415382

GUITARIST LOOKING TO join/ form band. Into Bon Jovi, Goo Goo Dolls, New Radicals, Bryan Adams, Lifehouse. Berkshire. Phone 01628 631879

GUITARIST NEEDED FOR trio. Must be very experienced live and in studio. Creative, confident and driven. S.W. London 0208 7442261

GUITARIST NEEDED BY singer. High energy punk rock n' roll. Touring, recording. Johnny Thunder, Social Distortion, Hanoi, Hellacopters, Backyard Babies. Image essential. Camden 07958 976057

INVENTIVE, VERSATILE DRUMMER needed to complete committed, female- fronted band. Songs ready, big plans. Influences: Who, Pearl Jam, Bluetones. 07812 387 706 (Birmingham)

KEYBOARDIST WANTED FOR West London hip hop band must have many sounds and open mind. Influences Breakestra, P.U.T.S funk 45's atitallday@hotmail.com

KEYBOARDS/ HAMMOND WANTED for mod/ rock band 17-25 South East London/ Kent 07855 851198, Robshorten @aol.com

KICK ASS DRUMMERS? we need Taylor Hawkins or better to complete probably the best rock lineup in London. Auditions AJ 07977 448785

MONOPHONIC KEYBOARD PLAYER with cool backing vocals. Breeders, to Kraftwerk. Upcoming album release and tour. No time wasters. analogandroid@yahoo.com

NEARLY FORMED INDIE band seeks bassist and drummer ready to gig. Influences Blur, Coldplay, Shedseven, Charlatans, 19/25 London based 07974 359759

ORIGINAL ROCK BAND seeks talented session bassist (23-28) with maybe a permanent place if things to plan. Conor 07810 513184

PRO-ROCK DRUMMER WITH groove, sensibility required by 5 piece rock band, Chamberlaine, Moon, Deus, Pumpkins, Portishead. Please contact Simon 07973 1882212

PRODUCER WITH SINGLES experience and own studio required for project with top London band. producetheband@hoogibeast.com

PROGRAMMERS, VOCALIST'S WANTED for live project, Cambridge, area. Influences: include Orbital, Underworld. Call Graham 01223 564577 or 07703 474723

PUNKY NEWWAVE DRUMMER/ bassist to complete band. D.I.Y attitude/ image essential. The Smiths/ The Jam/ Blondie/ Joy Division/ Buzzcocks/ Strokes/ Ikara Colt. Shaw. 020 7642 9769

SINGER AND BASSIST looking to form band. Willing to relocate high ambitions indie rock influences. 07754 144226, 07990 822134

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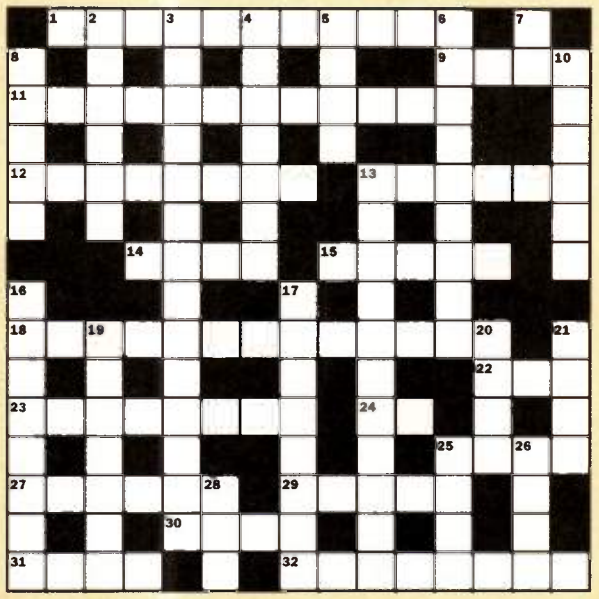

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9 Australian band whose lead singer died in November 1997 (4)
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22 The man who was 'Taking Tiger Mountain (By Strategy)' (3)
23 (See 5 down)
24+21D Before being able to start the dance, it goes all wrong for Prodigy (2-4)
25 Sub Pop label band who indulged in 'The Practice Of Joy Before Death' (4)
27 For this number do My Vitriol need to get it together? (6)
29 Film musical starring Madonna (5)
30 (See 10 down)
31 At the end of the day, it's just an album from The The (4)
32 (See 14 across)

CLUES DOWN

2+25D Did they get 'One Step Closer' by 'Crawling'? (6-4)
3 Are Elvis Presley, Cliff Richard and Donny Osmond still looking for this date in their diary? (7-2-5)
4 Silver Sun on December 31? (4-3)
5+23A Supergrass at roughly the same time as The The in 31 across (4-2-3-3)
6 Two members of Bleach makes just the one heavy weight (9)
7 Nickname of The Who's late John Entwistle (2)
8 Space man who's part Scottish? (5)
10+30A Riding on the crest of a wave with the Pixies (6-4)
13 (See 19 down)
16 Barely a single from Depeche Mode (8)
17 Song that's not part of Björk's live act? (4-4)
19+13D They zapped out 'Lumpy Gravy' and a 'Burnt Weeny Sandwich' (7-2-9)
20 Dexys Midnight Runners have gone, perhaps (4)
21 (See 24 across)
25 (See 2 down)
26 Frances ____, told us of 'Footsteps Following Me' (4)
28 Nilsson's follow-up to his 1971 album 'Nilsson Schmilsson' album was '___ Of Schmilsson' (3)

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ANSWERS FROM JULY 6 ISSUE

Across 1 Storytelling, 8 Enid, 9+25A Electric Soft Parade, 10 Torn, 12 No Diggity, 17 Corgan, 19 Sissyneck, 20 Cuba, 28 Alive, 29 EMI, 30 Great, 31 Please, 32 Dust, 33 Or.
Down 1 Sweetness, 2+11D Rock'n'Roll Suicide, 3+21D Turin Brakes, 4 Lucid, 5+27D I Go Wild, 6+22D Getting Better, 7+15A Missy Elliott, 13 GTO, 14 Moby, 16+23A Teenage Dirtbag, 17 Cake, 18 NWA, 20 Changes, 24 Trees, 26 Warp.

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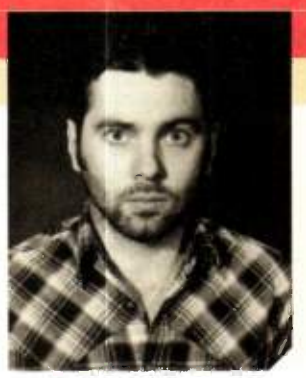

BELIEVE, HEATHENS

In response to the 'historical' (ie quickly sold out) Oasis shows in Finsbury Park, I was prepared to read the usual old balls about making an epoch, blazing a trail and flipping a bird to the competition. Before I went along, I knew what the ex-public school, sexually repressed, socially inept male contingent of *NME* was going to say about Liam Gallagher – unashamed, vulgar, bold, utterly working class and wholly masculine. You all fantasise about being him, just for one day, feeling dirt under your fingernails and watching women wilt under your gaze. And everything you write about Oasis is tainted and distorted and made irrelevant by your notion of Liam Gallagher as an unknowable alien that you'd probably like to fuck.

Well, blast me in the uterus and hang my womb out to dry. Turns out I've been full of self-deceiving shit for a number of years. I went to the gig on Saturday night and found out that the reason you write about Liam with longing, desire and sexually excited confusion is because he actually does have the power to create all of these emotions in any remotely open-minded audience member, even me, and I went along to prove the opposite point.

Within minutes of his regal entrance onstage, I couldn't draw my eyes away from him, despite his brother's ridiculous and off-putting whining for attention (laughingly known as 'backing vocals'). I wasn't just turned on – when he sang 'Stop Crying Your Heart Out' I had an out of body experience, so moved, so HIGH was I. I looked around me and for five minutes, I loved my fellow men. Even the fuckwits.

I forgive you – I had no idea your indignity was in the face of greatness.
Courtney Cohen, St Ives

Well, Courtney – it's some time since Liam's power has been pitched quite so brutally/accurately. If this was your first Oasis show, you picked a corker. As revealed in *NME* last week, the Oasis die-hards thought the trio of gigs better than the defining moment of Knebworth. They drew a line in the sand, reminded the doubters and nay-sayers just who are the daddies, and dared the wannabes to step across. By the way, the ex-public school, sexually repressed, socially inept male contingent is thinking of offering you a job. But they're a bit scared – PMcN

Liam Gallagher: the unknowable alien whom we'd all like to fuck

MORE OASIS

I along with 40,000 other people was at Finsbury Park on Sunday July 7 to see the triumphant return of Oasis. This was my seventh time to see the band and my girlfriend's first. What a treat we had. Despite dodging the odd pint of flying piss, we had the most excellent day. They just blew us away! It was without a doubt the best I'd ever seen them – Liam's vocals were spot on and all the newies from 'Heathen Chemistry' went down a storm.

Oasis are clearly as relevant today as they were in '95. Ten years of noise and confusion. I'm looking forward to the next ten!
Stu Higgs, via email

After reading some of the letters in last week's *NME (July 6)* I would just like to set the record straight. First of all Oasis are still the best band in the world, second of all Liam is cool as fuck.

Thanks.
John Bentley, via email

Seems to be catching – PMcN

The English people that went to see Oasis at Finsbury Park are all soft! "Oooh, please don't throw water/beer around!" Or worse shake a bottle of fizzy pop and open it – yes, a big gap appeared in the crowd due to this! I suggest to everyone that they come up to Scotland and have a night at the Barrowlands. Then they will see what a real concert is like!

It also struck me that, supposed fans there only knew of three bands – Oasis, The Beatles and The Jam. They did not sing along or jump around to any of the fine support bands.
Pissed Off And Scottish, via email

So Oasis' three-night stint at Finsbury Park is rated a success? I managed to purchase six tickets via the internet months ago, and was looking forward to the gig.

The day arrived, everything seemed to be going ahead as planned. The support bands (Charlatans, BRMC) were fantastic. *(Carries on explaining how marvellous everything was until someone fell into James and broke his nose, thus defining the show as a failure – PMcN)*

...I found myself sitting in the first aid tent for at least 30 minutes in an attempt to repair it.

Do Oasis attract these people to their gigs? We read about Liam acting in such a manner – he is the frontman of the best band of the '90s. The fat, ugly prick who nutted me isn't.
James Irwin, via email

Well, that's it. One bad apple has spoiled it for the rest of us. And it had looked like such a special thing – PMcN

US FINANCIAL CRISIS – NME IMPLICATED

Just writing to convey my complete and utter disgust at the music industry.

Is it usually good practice to declare war on the very people you are trying to sell things to *(Angst, July 6)*? They must realise by now that this war on music file-sharing cannot be won and it does not seem to me like they are gaining anything but bad press. I'd just like to say to any interested readers that it would take you less than half-an-hour to find a replacement for Audiogalaxy although I will not list them here for fear of unwarranted attention from music companies. Don't let The Bastards get you down.
John Rossiter, via email

No wonder Audiogalaxy is being shut down when you daft bastards publicise it every week, going on about the new songs available on it by major label acts. Don't get me wrong, I admire the way you realise that file-sharing is beneficial to bands and support sites like AG, but it's pretty fucking stupid to explicitly state the address twice on every page, as you did in the June 29 issue.

I'm not worried (yet) *(Well, that is a blessed relief – PMcN)* as I use a different application which I'm not naming, 'cos you'll only go and do it all over again. I have a conspiracy theory that you deliberately exposed AG in return for a nice fat bribe from the majors. You've gotta admit that the timing's a bit suspect, with the site on the ropes a mere week after the aforementioned issue. I bet you don't print this because it's true! And a hit squad from RCA, BMG and all those other cocksuckers is on its way to my house right now.
Ewan McDonnell, via email

Damn, blast... rumbled. There'll be more from Ewan next week, when he implicates *NME* in the fall of Enron and WorldCom, illustrates our part in the Vivendi crisis and proves that we are holding the major cards in the Michael Jackson/Sony/Beatles farrago. Shit, this whole game is screwed – PMcN

THE VINES RULE/SUCK

Where is all the great music coming from at the moment? We have The Strokes, The Vines, Idlewild, Richard Ashcroft, Turin Brakes and Coldplay all ready to blow the world's head off, if not currently doing so already. I saw The Vines at Liverpool Uni and just wondered why you hadn't picked up in any articles/interviews that Craig seems to forget a lot of the words and scream instead. It was cool though, you can't take your eyes off the madman...
Magictom... I'm Gonna Get Free, via email

Hello? Has anyone here actually heard The Vines? A poor man's Nirvana at best, a white noise simulator at worst. I've had more musical turds. As for their live act, someone really should tell their lighting engineer that Craig Nicholls suffers from epilepsy.
Jim "Melodious Dump" Lasbury, via email

It's all very well going on about your Idle Wild and 100 Raisins, and all these other bands, but you have to acknowledge the fact that 'Rock Music' is a passing fancy: breakdancing is coming back Big Style! As proven by that Run DMC Vs Jason Nevins track, what the kids want is not jumping up and down to some cacophony. No, they want to spin round on some cardboard (or lino, the choice is yours!) in a multi-storey, or behind the fish shop!

Body-popping is coming back in the big way! My copy of *Breakdance II: Electric Boogaloo* (starring Jean-Claude Van Damme) can be dusted back off!

Great stuff, great. Let's all do the caterpillar to that bit of music off of *Beverly Hills Cop*! Yo!
Flange Skutterman, Pelaw

Right on, brother. I got the hips and I'll be throwing shapes with you on that boogie bus – PMcN

GAHAN? IF ONLY...

Can someone please explain the continued presence of Depeche Mode? If I want to listen to substandard New Order B-sides, then I'll put on disc two of 'Substance', thanks very much.

Fuck off, and take your leather jackets with you. Then we can all enjoy the silence.
Lamont Cranston, via email

Quite – PMcN

TEXT MANIACS

Was the new Coral video filmed live at Glastonbury then?

Keane still King. Stick it up ur bllcks

Who's John Entwistle?

White Stripes piss on rest from great height

PS... FROM THE DARKEST RECESSES OF THE NMEMAIL BAG

Anyone noticed the similarity between actress Jenny Agutter and Vines frontman Craig Nicholls?
K, via email

I have a problem with strobing. My weekend TV viewing has been ruined. Bollocks to Faithless.
Vella, Aberystwyth

Your magazine is excellent. I get it as soon as it comes out. I think music is the best thing in the world. Please can you send me information.
G Cameron, Retford

When I told my mates I was flying all the way to New York to catch INXS live, I saw many a snigger on their faces – like, isn't their singer dead, or something? Well, laugh all you want my little chums – there's a new guy now and he's supposed to be brilliant, said I with confidence
Sophie Karoutchi, via email

New Found Glory. Well that's a bloody huge lie for a start.
L Sterne, via email

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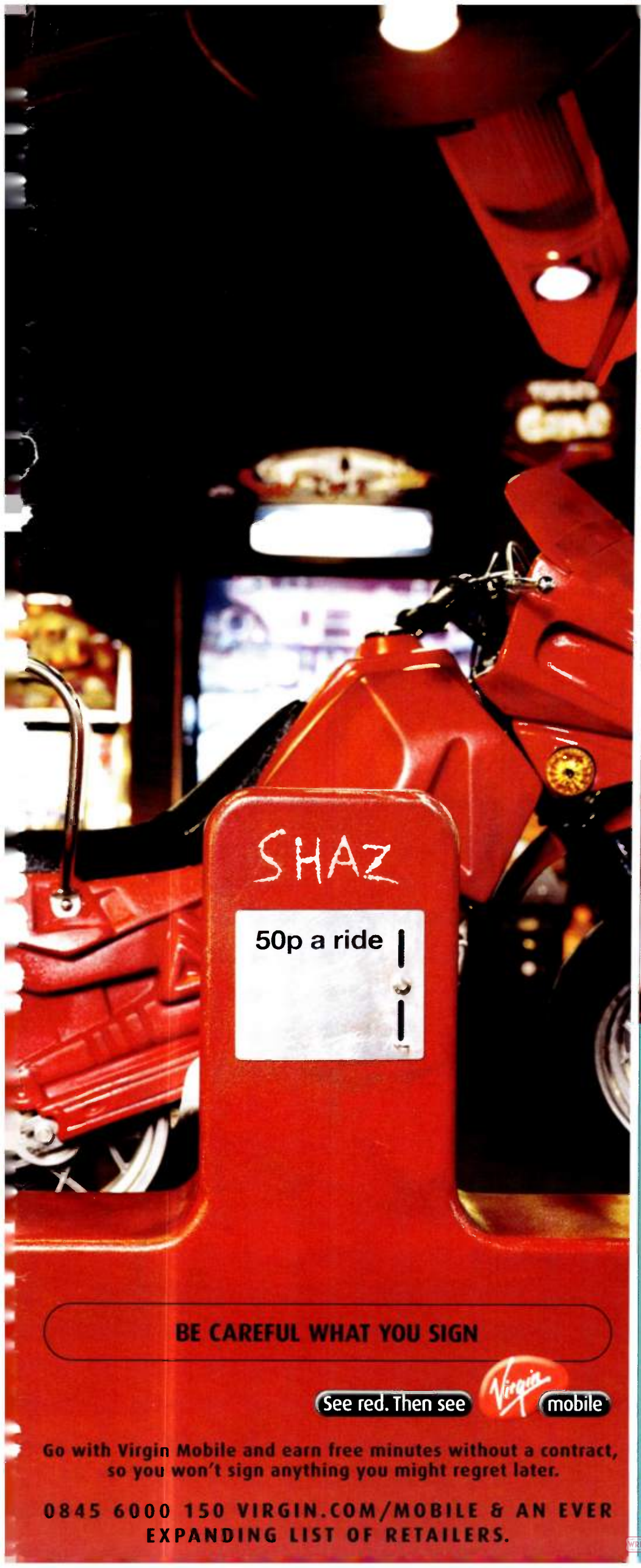

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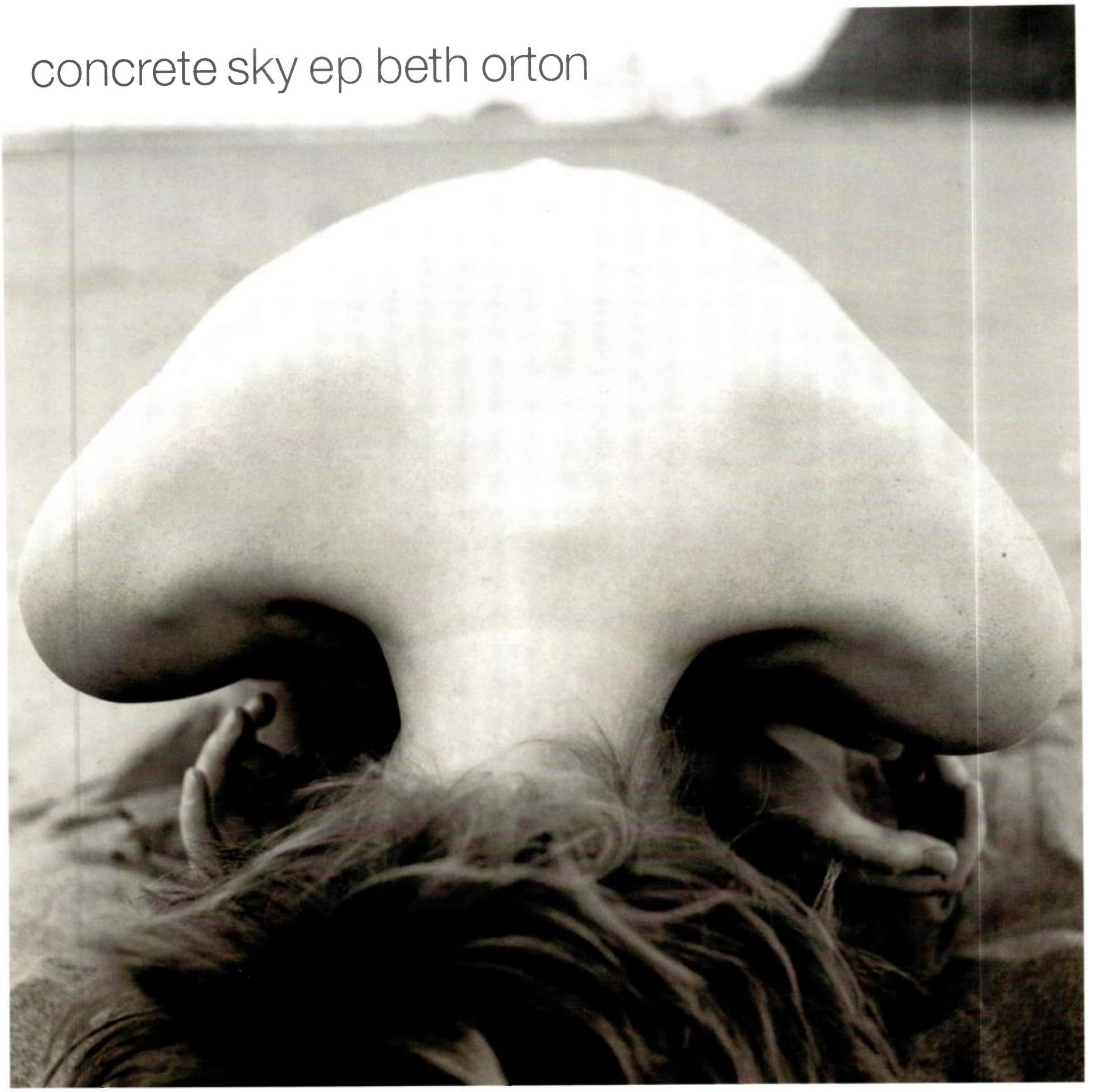

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